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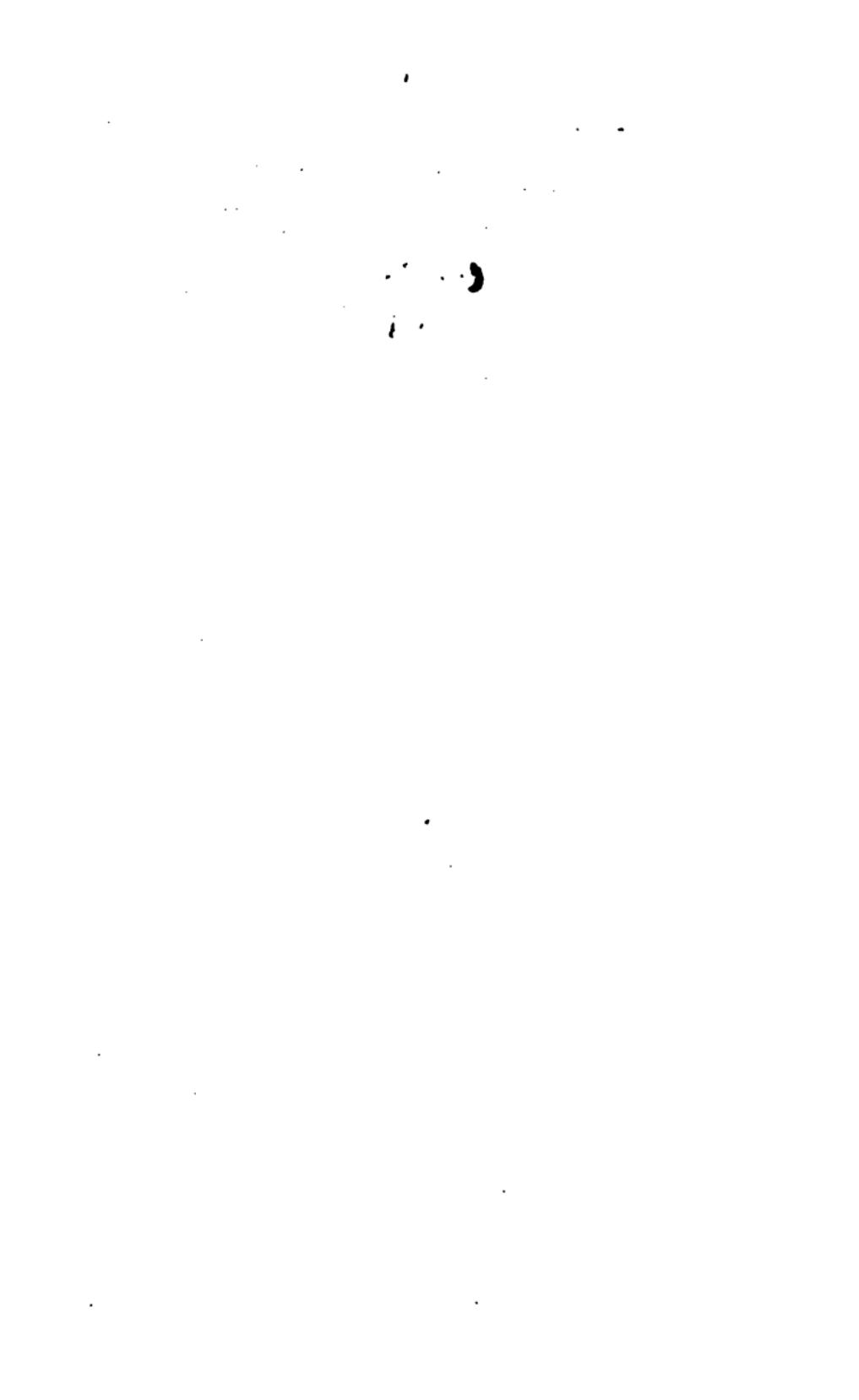
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**FINGERPOSTS  
TO  
CHILDREN'S READING**



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**FINGERPOSTS  
TO  
CHILDREN'S READING**

**BY  
WALTER TAYLOR FIELD**



**A. C. McCLURG & CO.**

**1907**

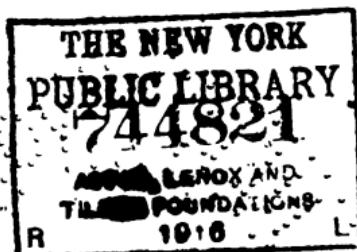
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## PREFACE

THESE essays on various phases of children's reading are addressed to parents and teachers, librarians, Sunday-school workers,— all who are concerned with the education of the child and who are interested in the enlargement and enrichment of his life.

No one who knows and loves children can fail to appreciate the influence which noble thoughts and high ideals exercise upon the unfolding character,— and no one who knows good literature can fail to realize the wealth of joy and beauty which it holds in store for the young.

The problem is to introduce the child to the great writers through their simpler works — letting him approach them at the level of his own intelligence and grow with them, assimilating more and more as his years increase, until he has reached the fulness of appreciation which marks the cultured man or woman. To awaken a genuine love for good books is to insure the development of both the aesthetic

## PREFACE

and the moral natures. If the present volume shall lead indirectly to such an awakening in the heart of any child, it will not have been written in vain.

The substance of several of the chapters has already appeared in "The Dial" and in "The Congregationalist." Parts of Chapters I and II, originally published in "The Dial," were afterwards reprinted in pamphlet form by Messrs. Ginn and Company under the title, "Children's Books: their Selection and their Influence." Acknowledgment is made to the publishers of the above-named journals for permission to include this material in the present volume; also to Mr. George A. Plimpton for data regarding the history of school readers in America. Dr. R. R. Reeder's admirable paper on "The Development of School Reading Books," and Mr. W. H. Whitmore's introduction to the reprint of Isaiah Thomas's edition of Mother Goose, have furnished suggestions for the historical portions of the work.

W. T. F.

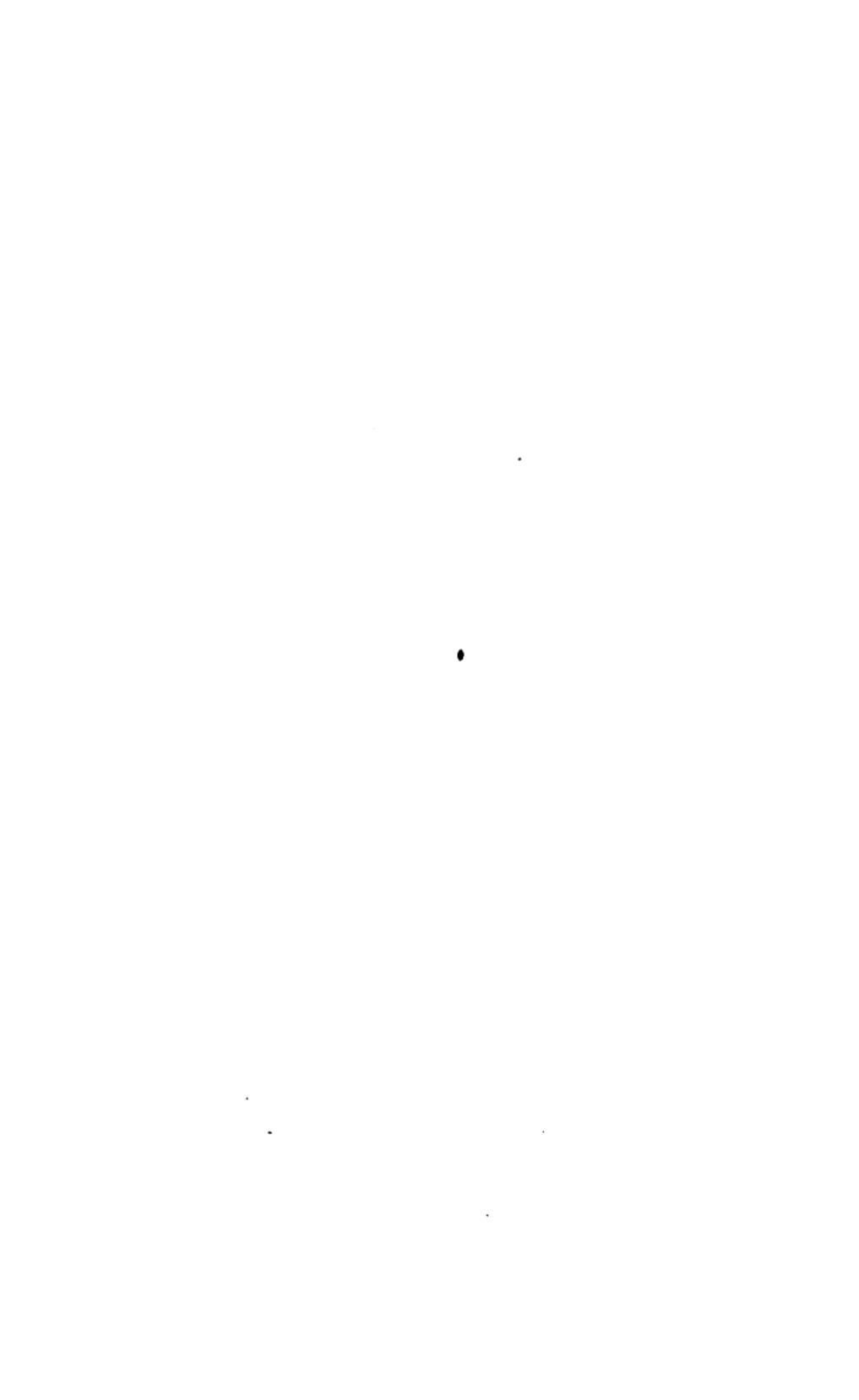
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# FINGERPOSTS TO CHILDREN'S READING

## CHAPTER I

## THE INFLUENCE OF BOOKS

HAWTHORNE, in his story of "The Great Stone Face," gives us the picture of a boy growing up under the influence of a high ideal. The granite profile on the mountain side, which he sees each morning from his cottage door, expresses to him what is best in human character. He comes to love it, and loving it, grows to be like it. Such is always the result of companionship with the great and good; and the story with its underlying allegory is an incentive not only to the young, to seek that which is noble, but to those who are responsible for the training of the young, to see that a right environment is provided for their charges.

We spend much time in the search for suitable associates for our boys and girls. None of

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our neighbors' children seem to us quite good enough. One is polite but untruthful, another good-natured but a rowdy, still another has no visible virtue, but a generous allotment of original sin. Perhaps the neighbors are equally critical regarding our children. We hope not, but we know that the ideal youth does not flourish on our street, and we have learned with sorrow that our boys and girls acquire from their playmates vices oftener than virtues.

Yet there is a world into which children may enter and find noble companionship. It is the world of books. Let your boy escape for a time from the meanness of the boy across the street, and let him roam the woods with Hiawatha, sail the seas with Sindbad, build stockades with Crusoe, fight dragons with Jason, joust with Galahad; let him play at quoits with Odysseus, and at football with Tom Brown. These are playmates who will never quarrel with him nor bully him, but from whom he will learn to be brave, self-reliant, manly, quick to do for others, and set with his face toward the light. "Tell me what company thou keepest and I will tell thee what thou art," says the old Spanish proverb. The child wh-

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lives on terms of intimacy with such heroes as these cannot fail to be strong and true.

This does not mean that children should be raised under glass. They must be out in the world and grow up among their fellows. Freedom gives them strength and self-reliance; but at the age when impressions are so quickly made,— and so indelibly,— the child needs an antidote for the poison of bad companionship, and this antidote is to be found within the covers of a good story-book. To the child a story is a very real thing. We often forget how real it is. Did you never in your childhood take in your hand your little wooden sword and stride manfully out into the pasture, laying right and left among the mullein stalks, calling yourself Richard of the Lion Heart, and come back, breathless, with the blood tingling in your cheeks and your brain on fire with an exultation which you would give worlds to feel again? Did you never seize a clothes-pole for a lance and the cover of a barrel for a shield, and go out before breakfast to rescue an imprisoned princess? And did you not scorn all meanness,— for an hour at least,— until you had forgotten Richard and

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the Knight of the Red Cross and the Princess, and all that, and had descended to trading a jack-knife with the boy in the next house? Ah, these book heroes have done more to touch the sense of honor in children than father's talks or mother's entreaties. You cannot afford to let your boys and girls grow up without their friendship.

The child is a hero-worshipper, and if you do not give him a true hero, he will set up in the sanctuary of his heart a tawdry imitation of one. He will worship and imitate in a small way the bully of his school, because the bully is strong and aggressive; but let him once know King Arthur and the Chevalier Bayard, and he will lose admiration for every sort soever of bully from that time forth. I know a boy who will take a whipping with resignation, and a serious talk with only a passing show of penitence, but if his mother takes from a wooden shield hanging in his room a little knot of blue ribbon which has been placed there for some previous worthy action, he is at once humbled and remorseful,—with a remorse which generally lasts until he has won the right to have the token back again.

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The influence of good books is felt along two lines, the aesthetic and the moral, affecting the taste and the character, but these two lines run parallel, and are not far apart. If we can get our eyes open to the beautiful and noble pictures which the great writers have painted for us, and our ears attuned to the music of their words, we shall, I think, not only have broadened our appreciations, but by a sort of spiritual induction have deepened our sympathies as well. Buffon's maxim, "Le style est l'homme même," simply means that taste and character are not easily separable.

Some believe that literary taste is a gift of the gods which the fortunate child receives at birth. This is only partly true. It is true just so far as that generations of culture may be expected to produce in the child an aptitude which under favorable conditions will develop into taste; but the corollary is not true, that the child who is born without this gift is doomed to barbarism. He simply must work harder, and will be in the end stronger for the effort. Dr. Holmes has somewhere observed that a child's culture begins with his

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grandfather. Doubtless the grandfather is a factor, but it may be asked whether, after all, the children of cultured homes do not derive their literary appreciations quite as much from their early environment as from their blood.

If during the first twelve years of a child's life he has been made familiar with the best literature that is adapted to his widening range of thought, there need be no fear that he will ever read unworthy books. One who has not been thus trained, however, finds poison in the printed page as well as healing. There are the news-stands, reeking with sensational boy-bandit stories and tales of the slums and of the brothel. The untrained child wants something to read, and it must be exciting. He knows no difference in books. He does not appreciate the gulf that lies between a noble tale and a vile one, or between the work of a master and the lucubrations of a penny-a-liner. All he wants is action and excitement, and here it is with gaudy cover and flaring illustrations, sold at a price so low as to be easily within his reach. Bowery toughs and clever cracksmen are the heroes of these tales. Carefully planned details of robberies and hold-ups

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instruct the youth how to go about the nefarious business, and inspire a wish to emulate the robbers, because they are bold and daring and always outwit the police.

Mr. L. Bodine, Superintendent of Compulsory Education in Chicago, handed me recently a dozen or more books which had been taken from some of the lawless youths under his charge. The most pretentious of the lot is a volume entitled, "Tracy, the Bandit," which may have cost as much as twenty-five cents. Most of the others, however, are published in "nickel libraries," one issue, with a complete story, appearing every week,— "The Wild West Weekly," "Buffalo Bill Stories," "Diamond Dick Weekly," "Jesse James Stories," "James Boys' Weekly," and so on *ad nauseam*. "The James Boys' Weekly" consisted, the last time I saw it, of ninety-six numbers, "written by the well-known and popular author, D. W. Stevens." At the rate of one new story each week, this "well-known and popular author" has before now probably produced about two hundred,— and Heaven knows when he will stop. I have no wish to advertise him. Perhaps among

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his particular constituency of readers he has quite fame enough already.

In Mr. Bodine's office is a drawer full of revolvers, dirks, bowie-knives, and sand-bags taken from boys who carried them to school or had them concealed upon their persons. To one of the revolvers is attached a card, which gives its record: "Death to Solie Cohen, 401 W. Taylor St., shot by Abe Abrams, thirteen years of age, while playing Jesse James in Mrs. Cohen's kitchen, Jan. 4th, 1904."

The "car-barn murder," in which a gang of young ruffians held up and shot the cashier of one of the Chicago street railway companies a few years ago, is directly traceable to the reading of these "nickel library" stories. The leaders of the youthful gang have paid the penalty of their crime, but others are growing up under the same influences, prepared to contribute to the same result.

Another class of literature, even more dangerous to our youth than "hold-up" stories, are translations from French novels of the *demi-monde*, and shady tales of New York by night, dealing in the most insinuating way with a kind of life which has already gained too much

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publicity in the daily press. One can easily appreciate the baneful influence which such literature may and does exert upon irresponsible boys during the period of adolescence.

And what shall we say of the "family" newspaper, with its daily record of murders, suicides, indecencies, and crime of every sort? Is this good food for youth? Its apologists tell us that it is the mirror of the world; but there is a part of the world into which we do not care to send our children, and which we do not wish to have brought into our homes. Unfortunately, it is from this part that the news with the most striking headlines is drawn.

Though newspapers differ in their moral character as the men behind them differ, there are some which have become active agents in the propagation of crime. We may keep our own children from them, but the unguarded and unprincipled children of the street find in them plenty to arouse their worst passions and to suggest criminal possibilities for their own accomplishing. The exploitation of the deeds of criminals, the circumstantial accounts of their acts and doings while in jail or on trial, their pictures in various attitudes, and the

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accounts of the hysterical homage paid to them by a weak-minded constituency make them heroes in the eyes of the unprincipled youth.

Newspapers other than those of the distinctly "yellow" variety are guilty in a less degree of the same practices; and as long as papers are published with the idea of getting the largest possible circulation, we shall do well to discourage our children from reading them. Children's weekly newspapers, of which "The Little Chronicle" is perhaps the best type, give all the news that any decent child will care to know.

The records of the Chicago police department for 1905 show that of all persons arrested on criminal charges during the year, twenty-two per cent were under twenty years of age, and that the number of these boys and girls arrested, not counting "repeaters" (*i. e.*, second or subsequent arrests of the same person) was 14,897 in one year!

The police records of the city of Washington, D. C., for the same year (1905), while not compiled according to exactly the same classification, show a proportion of juvenile arrests quite as significant. On all criminal charges

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the number of arrests of persons under twenty-one years of age was eighteen per cent of the total number; for house-breaking, forty per cent; for grand larceny, thirty-eight per cent; for petit larceny, twenty-eight per cent; for various misdemeanors, eleven per cent. It will be observed that the more serious the offence, the larger the proportion of juvenile arrests. This is explained by the fact that for minor offences the police are more lenient with children than with adults, and do not as often arrest them, proving that the actual proportion is more nearly indicated by the arrests on serious charges.

How much of this juvenile crime is due to the literature of the news-stand and the cigar-store? Those who are familiar with the work of the parental and reform schools and with the police courts will tell you that no other agency, unless it be association with criminals themselves, is responsible for so large a part of it as are the nickel library, the obscene novel, and the story of successful crime. As to the yellow newspaper, its share is more difficult to determine, but we may feel sure that it is not a small one.

The cruder kind of criminal literature to

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which reference has been made is so glaringly bad that it does not often reach the better class of boys and girls. It is banished from respectable homes, and its influence is confined for the most part to those unfortunate children whose parents are either unspeakably careless or are not themselves above the moral or æsthetic standard of these pestilential tales. The only hope for the children of such homes is in the school. To the decent child a more dangerous class of literature is that in which sensationalism is respectably clothed. The boys in such romances move in good society, but they are always getting into the most impossible situations, and having the most startling adventures: they encounter and vanquish burglars; they rescue little girls from death by fire or flood, and grow up to marry them; they are almost killed in a dozen different ways, but in the last chapter always overcome their enemies, escape from their misfortunes, and live in peace and prosperity. The girl heroines are always precocious, fall in love at an age when they ought to be playing with their dolls, and are either hoydenish or mawkishly sentimental. These stories appear in reputable

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children's magazines, interspersed with items of useful information, science, history, and biography. The story is inserted to make the magazine popular, and it answers its purpose. In the family of an acquaintance of mine, three well-known children's periodicals are taken. Several days before the time for the appearance of each issue, the children are in a fever of excitement; and when the paper at last appears, everything is dropped until the progress of the hero of the continued story is ascertained. In this family there is no library worthy of the name. The periodicals supply all the reading matter for which the children care, or for which they have time after their school duties are fulfilled.

While this sugar-coated sensationalism is bad, there is still another class of children's literature which is quite as objectionable. I refer to the sentimental stuff which is written in the name of religion, but which is effective only in vitiating the taste, weakening the intellect, and giving false views of life. It appears notably in books intended for Sunday school consumption, which, happily, the best Sunday schools are casting out. The heroes and

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heroines are preternaturally good, meek, and spiritless. They die young, and their death-bed conversations are made the occasion of harrowing the feelings of the tender-hearted little readers with thoughts of the brevity of life and the necessity of being always prepared for the hereafter.

It is one of the most significant facts of modern life that a surfeit of periodical literature, both juvenile and adult, is operating against the reading of books and the forming of libraries. The magazine has its place, but it also has its limitations; and we should lead our children to understand that, after all, the vital and permanent literature is that preserved for them in good books. Let every child have his little bookcase in the nursery — or a shelf in the library which he may call his own. Let him be encouraged to read good books and to care for them. He will then come to feel that friendship with them which is the greatest joy of the intellectual life. A good book presented to a child on each succeeding birthday — a book chosen wisely with respect to the child's tastes and abilities, but of sterling worth — will soon put him in possession of a library which

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will be a lasting source of strength and inspiration. It is a mistake to think that a child must be continually supplied with fresh reading matter — that a book once read is finished. Indeed, the strong intellects of history are those which have been nourished in childhood upon a few good books — read and re-read until the thought and style became a part of the reader's permanent possession. To-day we have too many books, and we dissipate the intellectual force of our children as well as of ourselves by trying to spread it over too wide an area. We read, and we give our boys and girls to read, a great many books which are neither very good nor very bad. On the whole, we think them quite useful and instructive, but in reading them we are losing the opportunity of becoming thoroughly grounded in a knowledge of the world's *great* books. Ruskin has said the final word about this kind of reading:

“Have you measured and mapped out this short life and its possibilities? Do you know, if you read this that you cannot read that — that what you lose to-day you cannot gain to-morrow? Will you go and gossip with your housemaid or your stable-boy, when you may

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talk with queens and kings? . . . This eternal court is open to you with its society wide as the world, multitudinous as its days, the chosen and the mighty of every place and time, Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be outcast but by your own fault."

## CHAPTER II

### READING IN THE HOME

**I**T is in the home that the child forms the most permanent elements of his character. Here his familiarity with books should begin, and here he should get his literary inspirations.

The baby's first book will naturally be a picture book, for pictures appeal to him early, and with great force. His interest in them is mingled with a sort of wonder as to just what they are, for the picture of an object is always more or less confused in his mind with the object itself. The dog on the floor wags his tail and barks; the dog in the book does not; otherwise they are the same,— so he pats the dog in the book, and lays his cheek against it, and is quite content in its companionship. If we understood children better, we should realize this vitality which pictures have for them, and should be more careful to give them the best.

As color appeals to the child before he has much notion of form, his first picture-book should be colored, and as his ideas of form

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develop slowly, his first pictures should be in outline, and unencumbered with detail. The French illustrator, Boutet de Monvel, has given us the ideal pictures for young children. The best and most characteristic produced in this country are probably those of Jessie Wilcox Smith.

Most published picture-books are spoiled by the doggerel which accompanies the pictures, and which, as the child gets older, he insists on having read to him. Generally, too, the pictures are made violently grotesque, under the impression that young children demand something unusual. Artists sometimes forget that to a baby a normal elephant is quite as unusual an object as an elephant in a hat and a pair of trousers.

One of the picture-books will of course be a copy of "Mother Goose," and the parent will repeat to the little one the old jingles that have for centuries soothed the infant world to sleep and dried its tears. Following these will come the classic nursery tales, Cinderella, Little Red Riding Hood, The Three Bears, Tom Thumb, and others of that happy fellowship,— not read out of a book, but told in the parent's own words.

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Almost as soon as the child can talk, and for many years thereafter, will come that oft-repeated cry, "Tell me a story,"— to which, unfortunately many of us reply that we are too busy, and suggest to the small suppliants that they go away and play and don't bother mamma or papa, as the case may be; for mamma has a lovely new novel to read, and papa is absorbed in the evening paper, and cannot attend to such trifles — or perhaps cannot think of a story, as his literature is confined for the most part to the stock market and politics.

It is worth while to make some sacrifice of time and effort in order to tell your children good stories. Unless one is a genius he cannot launch into a story off-hand, not knowing where he is coming out, and produce anything worth listening to,— to say nothing of the probability that he will get himself hopelessly entangled in his plot, and will be called to time by a direct question that will put him to shame and show him to be a bungler. Or, unless one was unusually virtuous in his youth, he cannot confine his range of subjects to what he did when he was a little boy, or little girl, without either falsifying history or giving the children hints

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that will be more entertaining than edifying. Plato regarded the stories repeated to children as of such importance that he would have none told except such as had been approved by censors. We have all known parents whose stories to their little ones would never pass that test. If the parent lacks material, let him read again the old Greek myths, renew his acquaintance with ancient and modern history, lose himself once more in the "Arabian Nights" or the legends of King Arthur, ponder what he has read, and clothe the incidents with simple words that will carry easily to the minds and hearts of the young listeners. No one can *read* a story to a little child and get the attention that he gains by telling it.

Perhaps you think this story-telling business should be done by the child's teacher. It may be that she is doing it, sympathetically and with appreciation of what the stories mean. If she is a good teacher she certainly is, but with all her telling of these famous tales, she cannot exhaust them,— and then, maybe she is not telling them at all. Talk with your child about it. Find out what he is learning in school or kindergarten, and supplement the teacher's

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work. You cannot afford to let her entirely supplant you in the intellectual training of your child. She needs your help as you need hers.

The question is sometimes asked whether it is wise to tell children stories of giants and ogres. One cannot think with composure of banishing all giants from the nursery. Jack's giant and Aladdin's genie and a few other old-time favorites have become so thoroughly established in the popular regard, and have sent delightful thrills of terror through so many generations of children, that it would be a thankless if not a hopeless task to attempt to drive them out. But if giants are demanded,—especially if they be man-eating giants,—it is well not to introduce them too early, or to allow the child to become too intimate with them, for, at best, they are not good company. Little people are not all alike. The sturdy boy who is afraid of nothing exults in his fancied ability to dispose of all these fabulous folk. But the nervous, sensitive child — it is little short of cruelty to keep him awake nights peopling the walls and the shadows of the window curtains with dreadful shapes which his imagination

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has gathered from the evening story. Some parents argue that the child must grow accustomed to such things. Let him wait, then, until he is old enough or strong enough to listen without fear.

There is another danger beside that of frightening him. An appetite is being created which may later become a source of serious trouble. The boy or girl who is brought up on a diet of ogre stories will continue to demand extravagant and blood-curdling fiction, and if the family library does not contain anything sanguinary enough, he will find it at the news-stand. He may have a giant or two occasionally, as he would have a piece of plum cake, but his digestion should not be ruined by a surfeit of them.

The story period of a child's life merges imperceptibly into the reading period. If the parent is a good story-teller he will find the story period of surprising extent, for no child ever quite outgrows the fondness for a good story told by word of mouth. The story-book is only the story carefully thought out and transferred to type; and as soon as the child will listen with interest to the reading of books the

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stories of the great story-tellers should be read in their own language.

The next important step in the child's literary history occurs when he finds himself able to translate by his own effort the printed characters upon the page, and wanders away from his school reader to test for himself his newly acquired powers. This is the point at which he particularly needs help. He should now be surrounded with so much good reading material that he will have no time or inclination to read what is low or common.

It is well to have a definite plan for the children's reading. Set aside an hour after dinner on two or three evenings of each week, or even on one evening if more cannot be spared. Let it be a regular appointment. If the children are of widely differing ages, divide the time between them. Devote the hour of each to the reading of a good book suited to his needs and interests, and suggest other books which he may take up by himself during the intervals between the readings.

Thus the reading of the Angevin period in Dickens's "Child's History of England," or any good elementary English history, will make the

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child want to know more of the heroes of those old days, and you may start him to reading the story of the Crusades, "The Talisman" and "Ivanhoe" of Scott, the Robin Hood legends, Shakespeare's "King John" and "Richard II.," Adams's "Page, Squire, and Knight," Yonge's "The Prince and the Page" and "Richard the Fearless," Miss Porter's "Scottish Chiefs," Edward Everett Hale's "In His Name," a romance based on the persecutions of the Waldenses, stories from Chaucer, Sidney Lanier's "The Boy's Froissart," and so on, supplying a wealth of historical material of the greatest interest, and of deep meaning to the child at just this time, because he sees it in its proper setting and thus understands it. No college course in history can ever give one quite so clear and permanent an impression as that gained in childhood by the boy or girl who reads history in this way.

It may be asked at what point the parent should cease reading to the child. At no point whatever. As the child becomes able to read, the parent may read *with* him rather than *to* him, but the reading is best done aloud, and the feeling of association should be

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continued as long as possible. I know a father who is reading a course in history, several nights each week, with his sons, now young men. It is difficult to express the sympathy, the joy, and the inspiration that they are finding in this work. I want to say here, that the father who leaves to the nurse or even to the mother the whole duty of introducing his children to the great masters of literature is missing one of the rarest privileges of life. There are few fathers who cannot spend an hour each Sunday evening reading to their children, and there is nothing else which will so strengthen the bond of sympathy between them. The father can in this way watch the mental development of his boy or girl, can see what their interests are, and can help them when they most need help.

A word about stimulative or corrective reading. Lord Lytton puts into the mouth of the genial Mr. Caxton an interesting prescription for mental ailments. He looks upon a library as a magnificent pharmacopœia, and for each trouble designates an appropriate literary remedy. Thus, for hypochondria he prescribes the reading of travels; for financial losses, imaginative poetry; for grief, the study of a science,

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or a language with plenty of hard reasoning in it; for narrowness and a tendency to sectarianism, a course in history. Now, while this scheme does not quite apply to children's reading, it is suggestive of an idea which has always guided the thoughtful parent or teacher in choosing reading matter for the young,—namely, to strengthen weak spots in the child's intellectual make-up, and to round out his range of interests. If the child lacks imagination, fairy stories will help to arouse it. If he knows little about nature, tales of the woods and fields will quicken an interest and open to him a new world. But this sort of remedial reading should be done sympathetically and never carried to the point of weariness. There is no sadder sight than to see a poor child being pumped full of something that he does not want,—fidgeting under the ordeal and longing to get away,—and there is no surer way of making him dislike books, of whatever sort. If you find that you are reading to your boy or girl something which awakens no interest, do not insist upon carrying it heroically through to the end. Put it aside and bring it forward at some future time when he is in a mood to

## READING IN THE HOME

receive it. Your theory as to what he ought to like will be shattered many times by the fact that he does *not* like it, and, after all, it is more important that he should acquire the reading habit and the love of books than that he should be informed upon any particular subject. He should at first be given the books he likes, provided only that they are good and wholesome, for every worthy book read by a child is a round in the ladder upon which he mounts to an appreciation of stronger and greater books,—to a broader view of the pleasant fields and pasture lands of literature, and to a communion with “those deathless minds,” as Shelley has called them, “which leave, when they have passed, a path of light.”

There are continual calls for lists of books for children. It may be said that a list of books which shall meet the needs of every child is like a medicine which shall cure every disorder,—it smacks of quackery. Yet there are certain great and abiding books which should form the framework of every course of juvenile reading. It is a significant fact that most of these books, as, for example, the *Odyssey*, *Æsop's Fables*, “*Arabian Nights*,” and “*Robinson*

## CHILDREN'S READING

Crusoe," were not intended for children at all, but were written when men were more child-like than they are to-day, and when simplicity and directness were the characteristics of all literature. Indeed, you may name on the fingers of one hand all the books, *written for children*, that have any claim to immortality.

The next chapter outlines a course of story-telling and reading which is full enough to offer an opportunity for selection, and which contains all the great books that every child should love to know, together with a fair representation of other and less important writings which represent the best of our modern children's literature. The most important books are starred,— not always because they are greater books than others unstarred, but because they contain something that is necessary to the development of the child's intellectual life.

## CHAPTER III

### A LIST OF BOOKS FOR HOME READING

#### AGE, ONE TO TWO YEARS

- \***A GOOD PICTURE BOOK:** Among the best are the animal books issued by Ernest Nister, *The Book of the Zoo*, for wild animals; *The Book of the Farm*, *Our Moo Cow Book*, and *Our Dog Friends* for domestic animals. *Red Riding Hood*, in the same series, is also good. *Dean's Rag Books*, printed on cloth, washable and well-nigh indestructible, are excellent. But, after all, the best picture book for a child is one made by the parents. A yard of curtain-shade material, folded into leaves and stitched at the back, insures a durable foundation upon which may be pasted bright, simple, and attractive pictures — not gaudy but artistic — such as one may collect with a little care.
- \***MOTHER GOOSE:** This is the universal children's classic, and has no substitute. The best illustrated edition is that issued by Nister. A good cheap edition is edited by Charles Welsh in *Heath's "Home and School Classics."*

#### ★ AGE, TWO TO THREE YEARS

- \***CLASSIC NURSERY TALES:** Including *Cinderella*, *The Three Bears*, *Little Red Riding Hood*, *Hop o' my Thumb*, etc. The Nister edition, entitled *Mother Goose Nursery Tales*, is the most attractive. *Scudder's "Fables and Folk Stories"* is cheaper and the selection of tales is even better.

## CHILDREN'S READING

\***GRIMM**: Fairy Tales. Care should be taken in selecting an edition of Grimm, as many of the tales in complete editions are coarse and, except to the student of folklore, quite worthless. The best expensive edition is Nister's. A good cheap edition in two volumes, carefully edited, is that by Sara E. Wiltse in Ginn's "Classics for Children."

**BAUM, FRANK L.**: Father Goose. The humor appeals to adults and older children, but the jingles and bright pictures are appreciated by the little ones.

**PERKINS, LUCY FITCH**: The Goose Girl. A Mother's Lap Book of Rhymes and Pictures. Excellent.

**SEEGMILLER, WILHELMINA**: Little Rhymes for Little Readers. Pictures and text equally good.

**GREEN, ALLEN AYRAULT**: The Good Fairy and the Bunnies. A nonsense book for small children. (Well illustrated.

### AGE, THREE TO FOUR YEARS

\***ESOP**: Fables. Perhaps the best edition is that edited by Joseph Jacobs and published by Macmillan. Cheaper editions are issued by the various school-book publishers.

\***ANDERSEN, HANS CHRISTIAN**: Fairy Tales. For an expensive edition the Nister is preferred. Blackie and Son, London, issue an attractive cheap edition. The school-book houses also publish selections.

\***STEVENSON, ROBERT LOUIS**: A Child's Garden of Verses. Child poetry written from the child's standpoint. Scribner's edition, illustrated by Jessie Wilcox Smith, is good, also the Rand-McNally school edition.

**LANG, ANDREW**: Blue Fairy Book.

**LANG, ANDREW**: Green Fairy Book. These books contain tales found in Grimm and other collections.

## BOOKS FOR HOME READING

together with a great many others drawn from the folklore of all nations.

**HARRISON, EDITH OGDEN** : Prince Silverwings. A good fairy story for younger children.

### AGE, FOUR TO FIVE YEARS

**\*BIBLE STORIES**: Especially Adam, Noah, Abraham and Isaac, Joseph, Moses, Elijah, Daniel, Jesus and His Disciples. If help is needed in retelling these stories, Margaret Sangster's Story Bible or Baldwin's Old Stories of the East will prove suggestive.

**\*LEAR, EDWARD**: Nonsense Rhymes. The most artistic nonsense ever written. Get the complete edition in one volume.

**\*LA FONTAINE, JEAN DE**: Fables. } These are mainly from *Aesop* and Oriental sources, elaborated and put into verse. The verse has been admirably preserved in an English translation by Edward Shirley, illustrated in color and published by Nelson, Edinburgh.

**LANG, ANDREW**: Red Fairy Book.

**LANG, ANDREW**: Yellow Fairy Book. A continuation of the series named under the preceding year. There are also Gray, Crimson, and Violet Fairy Books by the same author, but the child must not be drowned in fairy lore, and usually the two first named will be quite enough. The temperament of the child should decide this.

**JACKSON, HELEN HUNT**: Cat Stories. Useful in awakening interest in domestic pets and in making children kind to them.

**MORLEY, MARGARET W.**: Little Mitchell. The story of a mountain squirrel. Excellent as an alternate to the Cat Stories, or to follow it.

## CHILDREN'S READING

### AGE, FIVE TO SIX YEARS

\***RUSKIN, JOHN:** King of the Golden River. The most beautiful sermon ever preached to children in the guise of a fairy tale.

\***FIELD, EUGENE:** Lullaby Land. A collection of Eugene Field's best poems for and about children.

\***CARROLL, LEWIS:** Alice in Wonderland. Supplies the element of absurdity demanded at this age.

**CARROLL, LEWIS:** Through a Looking Glass. Sequel to Alice in Wonderland.

\***ANDREWS, JANE:** Seven Little Sisters. Stories of child-life among the various races of mankind. Interesting and useful for its presentation of first ideas of geography.

**ANDREWS, JANE:** Each and All. Sequel to Seven Little Sisters.

**WIGGIN, KATE DOUGLAS:** The Story Hour. A charming retelling of the old stories that children love.

**KIPLING, RUDYARD:** Just So Stories. Fanciful explanations of How the Camel Got his Hump, How the Rhinoceros Got his Skin, etc.

**STOCKTON, FRANK:** Nights with Uncle Remus. Negro folk-lore. Quaint and entertaining.

**SEWELL, ANNA:** Black Beauty. The story of a horse. Continues the interest in animals begun with the Cat Stories and Little Mitchell the preceding year. Teaches kindness to animals.

**ENSIGN, HERMON LEE:** Lady Lee. A good collection of animal stories with a purpose.

### AGE, SIX TO SEVEN YEARS

\***BUNYAN, JOHN:** Pilgrim's Progress. Read it for the story and omit the theological discussions. The best complete edition is published by the Century Company and illustrated by the Rhead brothers. Several

## BOOKS FOR HOME READING

good abridged editions are obtainable. The mystery of the tale appeals strongly to all children, and they are attracted by the direct, forceful English in which it is written.

\***KINGSLEY, CHARLES:** *Water Babies.* A fascinating story of animal life in river and sea, told with rare skill, and emphasizing the beauty of helpfulness.

\***BROWN, DR. JOHN:** *Rab and his Friends.* The model dog story. No child can read it without having more respect and affection for the canine race.

\***A GOOD GENERAL COLLECTION OF POEMS FOR YOUNG CHILDREN.** The best is, probably, *The Land of Song*, Book I, compiled by Miss K. A. Shute. *The Posy Ring*, by Kate Douglas Wiggin; *Whittier's Child Life in Poetry*, and *Open Sesame*, Vol. I, by Misses Bellamy and Goodwin, are also good. An excellent plan, which I have followed with my own children, is to make a collection of favorite poems, letting the children choose those which they like best, and copying them into a blank book for further reading and, in some cases, memorizing.

**KIPLING, RUDYARD:** *The Jungle Book.* A strong, thrilling wonder story of life in the jungle, centring about the adventures of Mowgli, a child reared in the wolf-pack.

**KIPLING, RUDYARD:** *The Second Jungle Book.* Animal stories of India and elsewhere. May well follow the first, if there is a demand for more.

**COLLODI, C.:** *The Adventures of Pinocchio.* From the Italian. Pinocchio is a marionette, who, after suffering many misfortunes because of his selfishness, finally conquers himself and develops into a real boy. It is full of quaint humor and human nature.

**DE LA RAMÉE, LOUISE:** *A Dog of Flanders.* Not quite as good as *Rab and his Friends*, but useful to follow

## CHILDREN'S READING

it, if the child wants more about dogs. Rather too pathetic for a sensitive child.

**THACKERAY, Wm. M.:** *The Rose and the Ring.* A delicious extravaganza, forming an excellent introduction to Thackeray.

**GREENE, FRANCES NIMMO:** *King Arthur and his Court.* A simple retelling of a few of the most celebrated Arthurian legends for young children.

**FRANCILLON, R. E.:** *Gods and Heroes.* The best elementary treatment of the Greek myths. Prepares the way for an appreciation of Hawthorne's and Kingsley's Greek stories later.

**HALE, LUCRETIA P.:** *Peterkin Papers.* Full of humor and good common sense.

**MULOCK-CRAIK, D. M.:** *Adventures of a Brownie.* A fanciful story of one of the familiar house sprites, of whom children always love to hear.

**NOEL, MAURICE:** *Buz: The Life and Adventures of a Honey-Bee.* Awakens interest in nature and leads to habits of observation.

### AGE, SEVEN TO EIGHT YEARS

**\*DEFOE, DANIEL:** *Robinson Crusoe.* The greatest story of adventure ever written. Illustrates how much one man can do, unaided.

**\*HAWTHORNE, NATHANIEL:** *Wonder Book.*

**\*HAWTHORNE, NATHANIEL:** *Tanglewood Tales.* These two books — often published in one volume — supply the best general idea of the Greek myths for children of this age.

**\*LONGFELLOW, HENRY WADSWORTH:** *Hiawatha.* Get a complete edition of Longfellow's poems, and if the child is interested, read also *Paul Revere's Ride* and some of the other Tales of a Wayside Inn.

## BOOKS FOR HOME READING

\***WYSS, J. R.:** *Swiss Family Robinson.* Not so good as *Robinson Crusoe*, but often better liked by children, probably because children occupy a prominent place in the story.

**SPYRI, JOANNA:** *Heidi.* A charming story of a little Swiss girl's life in the mountains, and later in the city. Translated from the German.

**EWING, JULIANA HORATIA:** *Jackanapes.* A story of English life with a real child hero. Its only fault is its sadness.

**BURNETT, FRANCES HODGSON:** *Little Lord Fauntleroy* A lesson in politeness and friendliness. Particularly useful for boys at this age.

**MENEFEE, MAUD:** *Child Stories from the Masters.* Stories from Tennyson, from Browning, and from the operas, charmingly retold in simple, poetic prose.

**ZITKALA-SA:** *Old Indian Legends.* The myths of the Dakotahs told in picturesque English, by one of the tribe, and illustrated by the Indian artist, Angel de Cora.

**MACDONALD, GEORGE:** *At the Back of the North Wind.* A fascinating fairy tale.

**ANDREWS, JANE:** *Stories Mother Nature Told her Children.* Tales about the dragon-fly and its history, the water lilies, the Indian corn, the pranks of the Frost Giants, how the coral insect builds, how the coal got into the earth, and many other interesting facts in nature.

**SETON, ERNEST THOMPSON:** *Wild Animals I have Known.*

**SETON, ERNEST THOMPSON:** *Biography of a Grizzly.* Two stirring out-of-door books, written with fine literary skill and of absorbing interest.

**JORDAN, DAVID STARR:** *Matka and Kotik.* A good story of seal life.

## CHILDREN'S READING

### AGE, EIGHT TO NINE YEARS

- \***THE BIBLE:** An edition for children published by the Century Company, and called The Bible for Young People, contains the narrative portions and those adapted for children's reading. If this were better illustrated, it would make an ideal children's Bible. An interesting exercise is the collecting of illustrations from among the Soule photographs, Dresden platinum photographs, Elson prints (smaller sizes), Prang platinettes, Brown or Perry pictures, or similar collections, and "extra illustrating" the book.
- \***ARABIAN NIGHTS:** Supplies the Oriental element which is not found in other fairy tales thus far read. Use a selection of the best tales,— not a complete edition. That edited by Andrew Lang is, on the whole, to be preferred.
- \***SWIFT, JONATHAN:** Gulliver's Travels. At least the voyages to Lilliput and Brobdingnag. The other voyages are less interesting to most children. Use an expurgated edition. Any of those published for children's use are suitable.
- \***IRVING, WASHINGTON:** Rip Van Winkle and The Legend of Sleepy Hollow. An edition by Putnam's Sons called Stories and Legends from Washington Irving contains these and several other good stories from Irving which young people will enjoy. Some will prefer to get the Sketch Book complete, and read the descriptive sketches later.
- \***MABIE, HAMILTON W.:** Norse Stories Retold from the Eddas. The best retelling of the Norse myths.
- \***CARY, ALICE AND PHŒBE:** Poems. Selected children's poems from the works of these two sympathetic and gifted sisters have been collected and edited by Miss Clemmer. The collection is known as Ballads for Little Folk.

## BOOKS FOR HOME READING

**BOUVET, MARGUERITE:** Sweet William. The adventures of a little Norman prince. A charming story.

**MULOCK-CRAIK, D. M.:** The Little Lame Prince. A good fairy tale with a moral.

**DODGE, MARY MAPES:** Hans Brinker. A story of Dutch life, showing how perseverance brings its reward.

**RICHARDS, LAURA E.:** Five Minute Stories. An admirable collection, combining fun and sound sense. Captain January, by the same author, is also good.

**PEARY, JOSEPHINE D.:** The Snow Baby. A story of Arctic exploration and life in the frozen North. The Snow Baby is Mrs. Peary's daughter, who was born among the icebergs.

**LONG, WILLIAM J.:** Beasts of the Field.

**LONG, WILLIAM J.:** Fowls of the Air. Two of the best nature books in print. Noteworthy for their vitality and their sympathetic appreciation of wild life. The same stories are issued in cheaper form in three volumes, Ways of Wood Folk, Wilderness Ways, and Secrets of the Woods. Northern Trails, and A Little Brother to the Bear, by the same author, are also excellent.

**ANDREWS, JANE:** Ten Boys on the Road from Long Ago to Now. A valuable introduction to history. The ten boys each represent a distinct period, and their stories furnish pictures of life, manners, and customs.

**EGGLESTON, EDWARD:** Stories of Great Americans for Little Americans. Personal anecdotes of some of the great figures in our national history.

### AGE, NINE TO TEN YEARS

\***SHAKESPEARE, WILLIAM:** Midsummer Night's Dream.

\***SHAKESPEARE, WILLIAM:** The Tempest.

\***SHAKESPEARE, WILLIAM:** The Merchant of Venice.

These three plays appeal to all children. The first two

## CHILDREN'S READING

can be read in many cases even earlier. The finest edition of Shakespeare for children is the larger Tremble Edition, in twelve volumes, illustrated. The volumes can be bought separately. An excellent one-volume Shakespeare is published by Houghton, Mifflin & Co., in the "Cambridge Poets." Children should be encouraged to go as far in Shakespeare as their interest will lead them.

\***HOMER:** *The Odyssey.* Palmer's Translation. If the opening book is not appreciated, begin with the setting out of Telemachus in search of his father. The wanderings of Odysseus are always of absorbing interest. Lamb's story of them seldom stirs the little folk as does this translation, in which the poetry and swing of the great epic are preserved.

\***KINGSLEY, CHARLES:** *Greek Heroes.* The stories of Perseus, The Argonauts, and Theseus told in poetic prose—as fine an example of this style of diction as has perhaps ever been written. It is better than Hawthorne's, for it preserves the Greek spirit,—which Hawthorne entirely loses.

\***PLUTARCH:** *Life of Themistocles.* Get White's Boys' and Girls' Plutarch. If the children like it, read them also the lives of Pericles and of Alexander. It will be seen that the readings for this year centre about Greek life and history.

\***Cox, Sir G. W.:** *Tales of Ancient Greece.* A fine collection of Greek stories. If the child has found difficulty in understanding the books already recommended for this year, Shaw's *Stories of the Ancient Greeks* will suit better than Cox's book, because simpler.

\***CHURCH, ALFRED J.:** *The Story of the Iliad.* The Iliad being not quite so simple as the *Odyssey*, this recasting of the tale by a prince among story-tellers will be found more interesting at this stage than a translation.

## BOOKS FOR HOME READING

CHURCH, ALFRED J.: Stories from Herodotus. Makes the transition from Greek legend to Greek history.

CHURCH, ALFRED J.: Stories from the Greek Tragedians. Strong, interesting tales, well told.

CHURCH, ALFRED J.: Three Greek Children.

CHURCH, ALFRED J.: The Young Macedonian. These two books furnish interesting pictures of child life among the ancient Greeks. They are more valuable at this stage than formal history.

BURROUGHS, JOHN: Birds and Bees.

BURROUGHS, JOHN: Squirrels and Other Fur Bearers.

BURROUGHS, JOHN: Wake Robin. Thoroughly delightful and authoritative nature books, by one of the closest observers and most charming writers in this field. They offer a change from the Greek literature, and give a breath of out-of-door life which most children will appreciate.

FOUQUE, BARON DE LA MOTTE: Undine. One of the little classics of German literature. Undine is a water spirit in human form, but without a human soul—until at length love comes to her and lifts her into a higher life.

### AGE, TEN TO ELEVEN YEARS

\*A GOOD YOUNG PEOPLE'S HISTORY OF ROME to form the basis for the readings of this year. Guerber's Story of the Romans or Yonge's Young Folk's History of Rome is recommended.

\*MACAULAY, THOS. B.: Lays of Ancient Rome. Heroic and inspiring poems, which all children enjoy.

\*CHURCH, A. J.: Stories from Virgil. Gives the child an excellent idea of the *Aeneid*, and is much more attractive at this age than a translation.

\*CHURCH, A. J.: Stories from Livy. Tales of early Roman history, drawn from the greatest of Roman historians.

## CHILDREN'S READING

\***PLUTARCH:** Lives of Brutus and of Cæsar. Use White's Plutarch for Boys and Girls, recommended for the preceding year.

\***SHAKESPEARE, WILLIAM:** Coriolanus.

\***SHAKESPEARE, WILLIAM:** Julius Caesar. These plays will be doubly appreciated after the historical reading which has gone before.

**CHURCH, A. J.:** The Burning of Rome. A vivid story of one of the most thrilling events in Roman history.

**CHURCH, A. J.:** Two Thousand Years Ago; or, the Adventures of a Roman Boy. A good picture of Roman life and manners.

**CHURCH, A. J.:** Pictures of Roman Life and Story.

**BULWER-LYTTON, SIR EDWARD:** Last Days of Pompeii. Most children of ten who have read the foregoing books will find this story of real interest to them. If, however, they are not ready for it, defer the reading until later.

**WALLACE, GEN. LEW:** Ben Hur. A Tale of the Christ. Gives an admirable idea of Roman life in the days of Nero and of the beginnings of Christianity in Rome.

**YONGE, CHARLOTTE:** The Cook and the Captive. A good story of the Romans in Gaul, illustrating the life of the Northern tribes.

**YONGE, CHARLOTTE:** Book of Golden Deeds. A collection of short historical stories of all countries and ages, emphasizing heroism and sacrifice.

**KEYSER, LEANDER S.:** In Bird Land. An entire change of subject. To some children the Roman atmosphere in the foregoing books may grow oppressive. This, like the Burroughs books in the preceding year, will preserve the balance.

**MORLEY, MARGARET W.:** A Song of Life. Another good nature book.

**DE AMICIS, EDMONDO DE:** Cuore: An Italian School-

## BOOKS FOR HOME READING

boy's Journal. A pure, sweet story of school life in Italy, useful not only for its pictures of Italian life, but for its inspiring moral influence.

**ABBOTT, JACOB:** *Malleville.* A story of life in New Hampshire. Old-fashioned, but thoroughly healthful and interesting. Others of the Franconia Stories, of which this is the first, may be read if there is time.

**STEVENSON, ROBERT LOUIS:** *Treasure Island.* The best of all pirate stories. Boys at this age generally manifest an unmistakable thirst for gore. When this appears, it is better to give them a good pirate book than to let them find a bad one.

### AGE, ELEVEN TO TWELVE YEARS

\***DICKENS, CHARLES:** *Child's History of England.* To be used during this and the following year as a thread to connect the readings. Other elementary histories may be more exact, but Dickens's is interesting and always popular with children.

\***SCOTT, SIR WALTER:** *Tales of a Grandfather.* The history of Scotland in easy, entertaining narrative. Use this in the same way as the *Child's History of England*, carrying the two along together.

**KEEKLAND, E. S.:** *Short History of France.* Entertainingly written for young people. The use of this may be determined by the reception given to the two foregoing histories.

\***LANIER, SIDNEY:** *The Boy's King Arthur.* (Time: Sixth Century, A. D.) Malory's *Morte d'Arthur* rearranged and simplified. The latter portion is for the most part in Malory's own language — Old English.

**LANIER, SIDNEY:** *Knightly Legends of Wales.* (Sixth Century.) Contains the Welsh Arthurian stories and several of an earlier date.

## CHILDREN'S READING

\***LOWELL, JAMES RUSSELL:** *The Vision of Sir Launfal.* Aside from its beauty as a poem it is valuable at just this point as a corrective, or foot-note, to the Arthurian stories.

**BALDWIN, JAMES:** *The Story of Siegfried.* Germanic folk-lore.

**BALDWIN, JAMES:** *The Story of Roland.* (A. D. 778.) A delightful excursion into French history. Semi-legendary.

**TAPPAN, EVA MARCH:** *In the Days of Alfred the Great.* (A. D. 871.)

\***SHAKESPEARE, WILLIAM:** *Macbeth.* (1033-1056.)

**BULWER-LYTTON, SIR EDWARD:** *Harold, the Last of the Saxons.* (1066.) A vivid picture of the conflict between Saxons and Normans for the mastery of England.

**TAPPAN, EVA MARCH:** *In the Days of William the Conqueror.* (1066.)

**PYLE, HOWARD:** *The Merry Adventures of Robin Hood.* (1190.) This is probably the best retelling of the Robin Hood legends, though Miss Tappan's Robin Hood is also excellent.

\***SCOTT, SIR WALTER:** *The Talisman.* (1193.) A picture of the Crusades. The great historical characters, Saladin, Richard, and Philip, are superbly drawn.

\***SCOTT, SIR WALTER:** *Ivanhoe.* (1194.) The historic interest of Ivanhoe lies in its delineation of the character of Richard Cœur de Lion and the times of the Third Crusade. Robin Hood and his men furnish the legendary element. It follows *The Talisman*, and shows Richard after his return to England. Both of these great novels are particularly valuable in inspiring in a boy the spirit of chivalry.

## BOOKS FOR HOME READING

\***SHAKESPEARE, WILLIAM:** King John. (1202-1216.) No formal history is as good for children as Shakespeare's historical dramas.

**YONGE, CHARLOTTE:** The Prince and the Page. (1280.) A good story for young people, illustrating social conditions in England at the end of the thirteenth century.

**PORTER, JANE:** Scottish Chiefs. (14th Century.) Always inspiring to children, thoroughly healthful, and a valuable sidelight to Scottish history.

**LANIER, SIDNEY:** The Boy's Froissart. (14th Century.) The Chronicles retold in simple English. Covers both English and French history.

\***SHAKESPEARE, WILLIAM:** Richard II. (1398-1399.)

**KNOX, THOMAS W.:** Travels of Marco Polo. (1275-1295.) Abridged from the Book of Marco Polo. A stirring account of travel and adventure in the East. Combines the elements of history, geography, and perhaps a touch of fiction, though scholars are beginning to believe that nearly all the geographical facts are correct.

**KINGSLEY, CHARLES:** Madam How and Lady Why. A fine introduction to geology. Teaches habits of observation.

**EDGEWORTH, MARIA:** Parent's Assistant. The title is formidable, but the quaint, old-fashioned stories are charming. They are real classics, and no child should miss the opportunity of becoming thoroughly acquainted with them.

\***CHAUCER, GEOFFREY:** The Prologue and The Knight's Tale are told in readable prose but very nearly in the phraseology of the original, and are published in the McClurg edition, "Old Tales Retold for Young Readers."

## CHILDREN'S READING

### AGE, TWELVE TO THIRTEEN YEARS

- \*SHAKESPEARE, WILLIAM: *Henry IV.* (1402-1413.)
- \*SHAKESPEARE, WILLIAM: *Henry V.* (1414-1420.)
- \*SHAKESPEARE, WILLIAM: *Henry VI.* (1422-1471.)
- \*SCOTT, SIR WALTER: *Quentin Durward.* (1450.) A vivid picture of the life and times of Louis XI. The scene is laid in France and Burgundy.
- \*SHAKESPEARE, WILLIAM: *Richard III.* (1471-1485.)
- \*ELIOT, GEORGE: *Romola.* (15th Century.) A thrilling story of Florentine life in the days of Lorenzo de Medici and Savonarola. The lesson which it emphasizes is the degeneration of character resulting from doing what is pleasant rather than what is right.
- \*SCOTT, SIR WALTER: *Marmion.* This stirring poem, though its hero is fictitious, is a noble expression of the spirit of the Scottish invasion of England under James, and contains a fine description of the Battle of Flodden Field. Get an edition of Scott's poems containing this and the two following.
- \*SCOTT, SIR WALTER: *The Lay of the Last Minstrel.* (16th Century.) A song of border warfare and enchantment, giving a good picture of Scottish manners and customs during the period of which it treats.
- \*SCOTT, SIR WALTER: *Lady of the Lake.* (16th Century.) A romance of love and war, more graceful than either of the two preceding poems but less stirring.
- \*SHAKESPEARE, WILLIAM: *Henry VIII.* (1520-1533.)
- AINSWORTH, WILLIAM HARRISON: *The Tower of London.* (1553.) Tells the story of Lady Jane Grey and her brief reign, draws the characters of Mary and Elizabeth, and gives a fine idea of the tower and of the political intrigues which went on within it. Quite exciting.

## BOOKS FOR HOME READING

SCOTT, SIR WALTER: *Kenilworth.* (1560.) English life in the reign of Elizabeth.

HALE, EDWARD EVERETT: *In His Name.* (16th Century.) An excellent story for young people, treating of the persecutions of the Waldenses in France.

BENNETT, JOHN: *Master Skylark.* (16th Century.) The story of a little singer in the days of Queen Elizabeth. Shakespeare is introduced and the Elizabethan drama interestingly described. It will help the child to understand Shakespeare.

\*CERVANTES, MIGUEL DE: *Don Quixote.* (1605.) This old Spanish classic is a favorite with children, and should find a place on every list for young people's reading. The Knight of the Rueful Countenance is one of the great figures in the world of literature.

SCOTT, SIR WALTER: *Old Mortality.* (1679.) The story of the Covenanters, showing the faith, the courage, and the desperation which inspired the Scottish rebellion against Charles II.

BLACKMORE, R. D.: *Lorna Doone.* A charming romance, the scene of which is laid in England at the beginning of the eighteenth century.

SCOTT, SIR WALTER: *Rob Roy.* Valuable as a picture of society in Scotland early in the eighteenth century. The life at Osbaldistone Hall is an example of the barbarism which prevailed in English country seats. The narrative culminates in the collapse of the Jacobite uprising.

\*SCOTT, SIR WALTER: *Guy Mannering.* (18th Century.) Perhaps, all in all, the greatest of Scott's novels. It portrays the middle of the eighteenth century. Meg Merrilies, Dominie Sampson, and Dandy Dinmont are characters with whom every reader should be familiar.

## CHILDREN'S READING

\*GOLDSMITH, OLIVER: *The Vicar of Wakefield*. (18th Century.) A story of English country life, full of humor and of homely wisdom. Its greatness lies in its simplicity.

SOUTHEY, ROBERT: *Life of Nelson*. (1758-1805.) An excellent biography, useful not only for its historical information but for its high ideals.

MARTINEAU, HARRIET: *The Peasant and the Prince*. (1789.) A picture of French society just before the French Revolution. Thoroughly wholesome and intensely interesting.

\*DICKENS, CHARLES: *A Tale of Two Cities*. (1789-1793.) A wonderfully strong piece of historical fiction, bringing vividly before the reader the bloody days of the French Revolution. Life in London and life in Paris are illustrated and contrasted.

SAINTINE, X. B.: *Picciola*. (1804.) A touching story of a prisoner and a flower. The scene is laid in France during the reign of Napoleon.

\*DICKENS, CHARLES: *A Christmas Carol*, and *The Cricket on the Hearth*. The best of Dickens's short sketches. Show the joy of a kind heart. May be read earlier if preferred.

\*HUGHES, THOMAS: *Tom Brown at Rugby*. Not only the best description of English school life ever written, but the most thoroughly attractive presentation of the manly elements of a boy's character.

IRVING, WASHINGTON: *The Alhambra*. The Moorish legends associated with the old palace at Granada, and a fine description of the palace itself.

\*SPENSER, EDMUND: *The Faery Queen*. The McClurg edition, in the series of "Old Tales Retold for Young Readers," gives the simpler narrative passages in prose and as nearly as practicable in the poet's words.

## BOOKS FOR HOME READING

\***ENGLISH HISTORY TOLD BY ENGLISH POETS.** Edited by Katherine Lee Bates and Katherine Coman. Valuable in coördinating history with literature. The selections are for the most part heroic and inspiring.

**WHITE, GILBERT:** *Natural History of Selborne*. A classic English nature book, offering an alternative for some of the historical reading given above.

**BALL, SIR ROBERT S.:** *Starland*. A popular treatment of astronomy for young people.

### AGE, THIRTEEN TO FOURTEEN YEARS

**ABBOTT, J. and J. C.:** *Christopher Columbus*.

**TOWLE, GEORGE M.:** *Pizarro*. Has a good account of the Conquest of Peru. Towle's *Vasco da Gama*, *Magellan*, *Drake the Sea-King of Devon*, and *Sir Walter Raleigh* are also good. They cover the period of discovery, exploration, and conquest, and are as exciting as any boy could wish.

**COFFIN, CHARLES C.:** *Old Times in the Colonies*. One of the best histories of the Colonial period for young people. All of Coffin's books are good.

\***LONGFELLOW, HENRY WADSWORTH:** *Evangeline*, *The Courtship of Miles Standish*, *Paul Revere's Ride*. Reread the last two, although the child may be somewhat familiar with them. They will mean more to him now. Also read *The New England Tragedies*.

\***WHITTIER, JOHN GREENLEAF:** *Ballads of New England*, *Snowbound*. The last named may be read later in the year if preferable, as it is a picture of New England life at the beginning of the nineteenth century.

**IRVING, WASHINGTON:** *Knickerbocker's History of New York*. The delightful humor and the exaggeration do not destroy its value as a sidelight on American history.

## CHILDREN'S READING

\***COOPER, JAMES FENIMORE:** *The Last of the Mohicans.* Covers the period of the French and Indian War. One of the most representative pieces of American fiction.

\***HAWTHORNE, NATHANIEL:** *Grandfather's Chair.* A series of stories of New England life, covering the most important events from the early settlements to the Revolution.

\***IRVING, WASHINGTON, and FISKE, JOHN:** *Washington and His Country.* An abridgment of Irving's *Life of Washington*, by John Fiske, to which is added a brief history of the United States by Mr. Fiske, containing the narrative from the time of Washington to the end of the Civil War (1865).

\***FRANKLIN, BENJAMIN:** *Autobiography.* Not only valuable as a picture of life in the Colonies and during the formative period of United States history, but useful in showing young people how industry, frugality, and perseverance bring their reward. Also a fine example of good, vigorous English prose.

\***HOLMES, OLIVER WENDELL:** *Grandmother's Story of Bunker Hill Battle.* Get the complete poems of Holmes and read also *A Ballad of the Boston Tea-Party*, *Ode for Washington's Birthday*, *Lexington*, *Old Ironsides*, *Robinson of Leyden*, *The Pilgrim's Vision*, *Under the Washington Elm*, and other historical and patriotic selections; also, as examples of Holmes's best serious verse, *The Chambered Nautilus*, and *The Last Leaf*; and for humor, *The Deacon's Masterpiece*, *How the Old Horse Won the Bet*, *The Ballad of the Oysterman*, etc. If a complete edition is not desired, get the *Riverside Literature* edition in cloth, which is cheaper and which includes nearly all the above and a number more.

## BOOKS FOR HOME READING

\***BRYANT, WILLIAM CULLEN:** Song of Marion's Men, The Green Mountain Boys. Get complete poems and read also Thanatopsis, Sella, To the Fringed Gentian, To a Waterfowl, The Death of the Flowers, The Planting of the Apple-Tree, Robert of Lincoln, and as many more as time and interest indicate.

\***COOPER, JAMES FENIMORE:** The Spy. A stirring story of the Revolution. The scene is laid in New York State, by the banks of the Hudson.

**COOPER, JAMES FENIMORE:** The Pilot. A story of the sea. Paul Jones is the hero. About the same period as The Spy.

**COFFIN, CHARLES C.:** The Boys of '76. A good picture of Revolutionary times.

**COFFIN, CHARLES C.:** Building the Nation. Covers the formative period of our history and shows the development of our arts, manufactures, and commerce.

**SEAWELL, MOLLY ELLIOT:** Decatur and Somers. A story of American naval exploits in the early days of the nineteenth century. The author's other naval biographies, Paul Jones, Midshipman Paulding, Twelve Naval Captains, etc., are also excellent.

\***HALE, EDWARD EVERETT:** The Man Without a Country. An inspiration to patriotism. Illustrates the effect of Burr's treason.

\***PARKMAN, FRANCIS:** The Oregon Trail. Valuable not only for the history which it presents of the opening of the great West, but as an example of the work of one of our best American historians.

**ABBOTT, J. and J. C.:** Life of Daniel Boone. A picture of pioneer life in the Middle West.

**DANA, RICHARD H.:** Two Years Before the Mast. A

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story of adventure, describing a voyage around Cape Horn to California in ante-railroad days. One of the best books of its type.

**STOWE, HARRIET BEECHER:** Uncle Tom's Cabin. Interesting as a story and important because of the influence which it had upon our nation in creating a sentiment against slavery.

**COFFIN, CHAS. C.:** The Drum Beat of the Nation. Treats of the Civil War. Coffin's The Boys of '61 also covers this period, and is good.

**PAGE, THOMAS NELSON:** Two Little Confederates. Life on a Virginia plantation during the Civil War. A good book for Northern children to read.

**ROOSEVELT, THEODORE, and LODGE, HENRY CABOT:** Hero Stories from American History. A collection of stories inspiring courage, manliness, and patriotism, as well as giving interesting historical data.

**ALCOTT, LOUISA M.:** Little Women. A good, pure, natural story of home life,— of deep interest and fine influence.

**ALCOTT, LOUISA M.:** Little Men. A sequel to Little Women, following the lives of another generation of children. Like the preceding, it is thoroughly wholesome and helpful.

### AGE, FOURTEEN TO FIFTEEN YEARS

\***RUSKIN, JOHN:** Sesame and Lilies. The most inspiring and helpful talks ever given to young people on the subject of books and reading.

\***HOMER:** The Iliad. Bryant's translation in English verse is most likely to be appreciated by boys and girls at this age, though for maturer readers Chapman's is probably the best. Pope's translation is a noble poem, but not thoroughly Homeric.

## BOOKS FOR HOME READING

**SHAKESPEARE, WILLIAM:** *As You Like It.*

**SHAKESPEARE, WILLIAM:** *Hamlet.*

**SHAKESPEARE, WILLIAM:** *King Lear.*

The above three plays of Shakespeare—the first, his representative comedy, the last two, his greatest tragedies—are suggested as completing, with the plays previously recommended, the barest possible course in Shakespeare. It is to be hoped that other plays, at least *Othello*, *Romeo and Juliet*, and *Twelfth Night*, will be read in preference to any of the unstarred books in this list.

**MILTON, JOHN:** *L'Allegro*, *Il Penseroso*, *Ode on the Morning of Christ's Nativity*, *Lycidas*, and at least the First Book of *Paradise Lost*,—more if the reader is ready for it.

**DICKENS, CHARLES:** *Pickwick Papers.*

**DICKENS, CHARLES:** *David Copperfield.* These might be read much earlier in the course. They have been deferred only to make room for the historical material in the preceding years. The reader will want more of Dickens; this is intended only as an introduction.

**THACKERAY, WILLIAM MAKEPEACE:** *Henry Esmond.* Probably the best novel with which to begin the reading of Thackeray. A year later read *Pendennis*, and *The Newcomes*. *Vanity Fair* is better appreciated when one has reached maturity.

**TENNYSON, ALFRED:** *Enoch Arden*, *Idylls of the King.* The former a narrative of love and sacrifice; the latter, a retelling of the Arthurian legends with great beauty of imagery and heroic sentiment.

**ELIOT, GEORGE:** *Silas Marner.* An intensely human story, written from the heart. Like *Romola* and others of George Eliot's novels, its strength lies in its portrayal of the development of character.

## CHILDREN'S READING

\***HUGO, VICTOR:** *Les Misérables.* Not the entire story, for the young reader is probably not quite ready yet for its digressions and its philosophy. An abridgment of it, called *Jean Valjean*, in the series of "Classics for Children," contains the main thread of the narrative—the absorbing story of its principal character.

\***POE, EDGAR ALLAN:** *The Fall of the House of Usher*, *A Descent into the Maelstrom*, and *The Masque of the Red Death*. Read also, of Poe's poems, *The Raven*, *Lenore*, *Israfel*, *The Bells*, *Annabel Lee*, *Ulalume*. The "Riverside Literature Series" supplies a cheap edition of Poe in one volume. This contains all the above and several other selections.

\***BROWNING, ROBERT:** An edition of the simpler narrative poems, known as *The Boy's Browning*, is a very good introduction to the poet. The title is a misnomer. It is quite as much for girls as for boys. Read at least *The Pied Piper of Hamelin*, *How They Brought the Good News*, *The Lost Leader*, *Hervé Riel*, *Incident of the French Camp*, and *Rabbi Ben Ezra*.

\***WORDSWORTH, WILLIAM:** Poems. At least *Lyrical Ballads*, *The White Doe of Rylstone*, *Laodamia*, *The Ode on Intimations of Immortality*, and some of the Sonnets. Wordsworth's philosophy is better appreciated later, but his poetry appeals to children because of its transparent simplicity.

\***BURNS, ROBERT:** Poems. At least *The Cotter's Saturday Night*, *To a Mouse*, *Bannockburn*, *For a' That*, *Bonnie Doon*, *Afton Water*, *Of a' the Airts*, and others of the songs.

\***COLERIDGE, SAMUEL TAYLOR:** *Rime of the Ancient Mariner*.

\***GRAY, THOMAS:** *Elegy in a Country Churchyard*. This and the foregoing have doubtless been read in school.

## BOOKS FOR HOME READING

Repeat them. They are in most general collections of poetry. None of the other work of Coleridge or of Gray is important at this time.

\***LAMB, CHARLES:** Essays of Elia, First Series. These models of familiar English should not be overlooked. Their quaint humor is a distinct note in English literature.

\***HOLMES, OLIVER WENDELL:** The Autocrat of the Breakfast Table. A rare combination of wit, philosophy, and good sense, showing Dr. Holmes at his best. Useful to stimulate thought. The other two Breakfast Table books — The Professor, and The Poet — are almost as good.

\***HAWTHORNE, NATHANIEL:** The Marble Faun. Interesting as a study of character, and valuable as a description of modern Rome, with its art and its legends. A good book for general culture.

**SAINT-PIERRE, BERNARDIN DE:** Paul and Virginia. A wholesome, old-fashioned love-story.

**AUSTEN, JANE:** Pride and Prejudice. This is probably Miss Austen's best work, and is far better reading for young people than more highly spiced fiction. It is natural and healthful.

**WIGGIN, KATE DOUGLAS:** Rebecca of Sunnybrook Farm. One of the brightest of modern stories. Rebecca is a most interesting character and one that will not soon be forgotten.

**CLEMENS, S. L. (MARK TWAIN):** Innocents Abroad. Perhaps the most thoroughly representative example of American humor. Also useful for its pictures of travel and its shrewd observations on men and things.

**TAYLOR, BAYARD:** Views Afoot. Admirable sketches of European life and customs.

## CHILDREN'S READING

**THOREAU, HENRY D.:** *Walden*. A delightful book of out-of-door life, full of the poetry of nature. Thoreau still remains the greatest of American nature writers.

\***A GOOD BRIEF ANTHOLOGY OF ENGLISH POETRY.** There are many from which to select. Palgrave's Golden Treasury is excellent within its limits — including only songs and lyrics of the British poets. Whittier's *Songs of Three Centuries*, Longfellow's *Poems of Places*, and Emerson's *Parnassus* represent the poetry which appeals to the poet. Browne's *Golden Poems* offers a wider selection, including many popular poems not usually found in anthologies. Gayley and Flaherty's *Poetry of the People* is made up almost entirely of ballad and folk poems. Sherwin Cody's *Selections from the Great English Poets* represents, as its title indicates, the *great* poets, and, all in all, is perhaps as choice a selection as has ever been made. These — particularly the last — are books to be read often, and kept at hand for reference.

**CHESTERFIELD:** *Selected Letters*. Full of good counsel and worldly wisdom. The best edition is that edited by Edwin Ginn.

\***MUNGER, THEODORE T.:** *On the Threshold*. Talks to young people on the meaning and the opportunities of life. An inspirational book of this sort should be made a part of the reading course of every boy and girl. Dr. Munger's book gives the key to character building. Smiles's *Self-help* and Mathews' *Getting on in the World* are also excellent, but perhaps place a little too much emphasis upon "success" as an incentive. Bishop Spalding's *Education and the Higher Life*, and Wilson's *Making the Most of Ourselves*, are strong and helpful.

## BOOKS FOR HOME READING

The foregoing list comprises about two hundred books, somewhat more than half of which are starred. In reviewing the authors represented, a few of the great names of literature will be missed,— but only a few, and those better adapted to the mature mind than to the child. We are not planning that the boy or girl shall finish his reading at the age of fifteen, but that he shall have only fairly begun it.

It may perhaps have been discovered that the underlying idea of the course is to give the child what is most likely to interest him at a given age. We begin with the nursery jingles, which fall pleasantly upon the ear before the mind takes much thought of what they mean. Then follow the fairy tales, commencing as soon as the child can understand them, and continuing until — well, it is doubtful if we ever grow too old for fairy tales. With the fairy stories come the fables and the myths, each leading in a different direction. The fables, in which conversational animals form an important part, point the way to true stories of animals,— stories which inspire a love for the brute creation and a disposition to be kind toward them; and these, in turn, bring us to natural history

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stories, encouraging the scientific impulse, and leading the child to observe and investigate. The myths, on the other hand, lead to the ancient legends, which are semi-historic, and they, in turn, to history. It will be seen that the reading for the ninth year centres about Greek history, for the tenth about Roman history, for the eleventh and twelfth about the history of England, and for the thirteenth about American history. This conserves interest and leads to a better understanding of the readings. American history is placed at about the age when the child will be studying it in school, and the reading will thus furnish side-lights on his study. Stories of people and places, the beginnings of geography, should begin at about the age of five or six, and stories of travel and adventure, of which "Robinson Crusoe" is the first, may begin a year later. Poetry should extend from Mother Goose to Shakespeare. Here we have all the elements of literature for children: folk-lore (including fairy tales, fables, and myths); nature stories, geography, history, fiction, poetry. Arrange them as your boy or girl can best assimilate them, but try not to neglect any side of the course. That side which appeals

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to the child's temperament will naturally occupy the prominent place, but all should receive some attention before the age of fifteen has been reached.

It will be seen that this list makes no distinction between books for boys and books for girls. Good literature is universal in its interests. A book which is narrowed down to any sex or class is not properly literature at all. It may be a vehicle for technical knowledge, and therefore useful, but in so far as it is technical or exclusive, it loses its claim to literary standing. It is true that boys are attracted to stories about boys, and girls to stories about girls, but this is, after all, a surface attraction. If a book is *human* it is interesting to either sex; if it is not human it is not real literature. No girl will decline to read "Gulliver's Travels" because Gulliver was a boy, and no boy will turn from "Alice in Wonderland" because Alice did not happen to be Tom.

I have said nothing about books of applied science, arts and crafts, inventions, and amusements. These are not literary, and do not find an appropriate place in a course of reading where parents and children unite. They are,

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however, important, and every boy and girl should be provided with such of them as he needs. Among the best of this class are:

**SCIENCE:** Holland's *Butterfly Book*, Holland's *Moth Book*, Meadowcraft's *A B C of Electricity*, Taylor's *Why My Photographs are Bad*, Holden's *The Sciences*.

**MANUAL TRAINING AND AMUSEMENTS:** Beard's *American Boy's Handy Book*, Beard's *American Girl's Handy Book*, Beard's *Outdoor Handy Book*, White's *How to Make Baskets*, *The Boy Craftsman*, Sloane's *Electric Toy-Making*, Hoffman's *Magic at Home*, Baker's *Boy's Book of Inventions*, Baker's *Boy's Second Book of Inventions*.

Every healthy boy and girl likes to work with the hands, and should be given an opportunity to do so. It is as important to keep him from becoming abnormally bookish as it is to lead him to love books. A work-bench, a butterfly-net, a box of raffia, a good battery, and a few such books as I have mentioned supply the necessary corrective.

## CHAPTER IV

### READING IN THE SCHOOL

**I**N all our courses of elementary instruction, reading is quite properly awarded the first place. It is the one fundamental study. All other branches depend upon it for the very means of expression,—for oral instruction can at best play but a small part in any general scheme of education. Reading is thus the door to learning, the gateway into that Garden of the Hesperides, where golden fruit hangs ready to be plucked,—dragon-guarded, it is true, as everything is that is worth the having, yet within the reach of him who has the will to take and eat.

Reading, as we know it in our schools, is a twofold study. It is both a means and an end. In the first place, it is the formal process of translating printed characters into articulate speech. The image of the word upon the page is thrown on the retina of the eye, the impression is carried to the brain, the voice receives an impulse from the will and gives out a vocal

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symbol corresponding to the printed symbol. Or the reading may be silent, and the voice take no part in the process. In either case, we have here simply the mechanics of reading,— a sort of reading which may be performed without leaving any permanent impression on the brain, a mere expressing of one symbol in terms of another without appropriating the idea for which the symbol stands.

But enveloped in this physical mechanism of nerve and muscle is that which gives to reading its significance, which makes it worth the acquisition. One does not read in the true sense unless he has taken possession of the ideas which the printed words express. And thus it is that when we speak of reading we mean not only the reading, but the thing read,— not only the process, but the product as well.

The importance of reading as a study in our schools has led to a search for easy methods, philosophic methods, all sorts of methods by which the child may be inducted into its delights and mysteries. The evolution of the school reading book forms an interesting chapter in the history of education, and a brief *r  sum  * of the steps by which the study has

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reached its present position in the schools may help us to appreciate what we now have.

The first reading book prepared for schools was the "horn-book," found in England as early as A. D. 1450. It was properly no book at all, but a flat piece of wood with a handle, like a paddle. On its face was pasted a sheet of paper, two or three inches wide and about twice as long, upon which was printed the alphabet in both large and small letters, the vowels, and several columns of *ab's*, *eb's*, and *ib's*, followed by the ritualistic phrase, "In the Name of the Father, and of the Son, and of the Holy Ghost, Amen,"—the whole closing with the Lord's Prayer. Some horn-books had certain letters of the alphabet arranged in the form of a cross, giving rise to the expression, "criss-cross row," meaning the first steps in learning to read. Others had a rudely engraved Greek cross, followed by the letters in horizontal rows. The paper was protected by a thin sheet of horn, which gave the device its name.

A variation of the horn-book was the battledore, originally a wooden bat, used in the game of battledore and shuttlecock, somewhat as the racket is used in tennis. It was of solid wood,

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and in shape and size much like the horn-book. The similarity suggested to some ingenious teacher the idea of popularizing the art of learning to read by putting the alphabet on one side of the bat. Hence the battledore became a primer as well as a means of sport, and later, when primers were printed on cardboard and on paper, the name battledore was retained as the name of the printed book.

It is believed that the battledore never made its way across the Atlantic, but we know that the horn-book was used in our early Colonial schools until displaced by the New England Primer.

Another interesting variation of the horn-book is described by Prior in his poem, "Alma; or, The Progress of the Mind" (1718).

"To Master John the English maid  
A horn-book gives, of gingerbread;  
And that the child may learn the better,  
As he can name, he eats each letter.  
Proceeding thus with vast delight,  
He spells and gnaws from left to right."

This form of acquiring knowledge is similar to that advocated by the German educator, Basedow, and actually carried out in some schools both in Germany and in England,—

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the making of cakes with a letter stamped on each, and allowing the pupils to eat their alphabet as they mastered it. The idea is in line with Bacon's statement that there are certain kinds of literature which should be "chewed and digested."

It is significant that the early primers, including the horn-book, were intended for religious instruction. The church and the school were not as widely separated then as now, and the primer was the vehicle of the earliest formal religious teaching. The word "primer" is derived from "prime," the first canonical hour of the Roman Catholic day.

Henry VIII caused the issue of both Catholic and Protestant primers at different periods of his career; Melanchthon and Luther prepared primers, Melanchthon's beginning with the words "Philipp Melanchthon desires the salvation of all children," and containing the alphabet, the Lord's Prayer, the Ave Maria, several Psalms, the Commandments, the Sermon on the Mount, and other selections from the Scriptures.

The New England Primer was the first and most important school book printed in this

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country. It reflected in a marked degree the Puritan spirit of the age which produced it. The book opens with a series of scriptural quotations, and closes with Mr. Cotton's catechism, quaintly denominated, "Spiritual Milk for American Babes, Drawn from the Breasts of Both Testaments for their Soul's Nourishment." The first purpose of the New England Primer was to instil religious doctrine and to build character. In this it was abundantly successful, and its impress was left upon a generation of sturdy New Englanders who have never failed to give credit for its influence.

The New England Primer was first published about 1690 by Benjamin Harris, at the London Coffee House in Boston, and held a place in the schools of this country for more than a century and a half, though the last half-century was a period of gradual decline. A great many editions were printed, by various publishers, each publisher changing the contents to suit his own religious views or the changing conditions of the times. The first editions contained frightful portraits of the reigning English sovereigns; but in 1776, George III was displaced by John Hancock, and a few

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years later Hancock gave way to Washington.

About a hundred years after the issue of the New England Primer, Noah Webster's Spelling Book, familiarly known as the "Blue-back," was published at Hartford (1783). This was a primer and reading book as well as a speller, and practically covered the ground of the New England Primer, with less of theology and more of word drill. Children read no longer the harrowing tale of Mr. John Rogers consumed at the stake, but of the boy who stole apples and was pelted first with turf and then with stones. There was something of human interest in the book, though the formal didactic element was still strikingly prominent.

The "Blue-back Speller" was the leading American school book for a half-century or more, and is even yet found occasionally in some of the backwoods schools of the South. It is estimated that more than eighty millions of copies have been printed and sold. Its distinguished author also issued a reader "calculated to improve the mind and refine the taste of youth, and also to instruct them in Geography, History and Politics of the United States."

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It did not, however, achieve any such popularity as that gained by the spelling book, and was quite overshadowed by the English Reader of Lindley Murray. This English Reader contained poetical selections, as well as moral stories and rather sombre didactic discussions. With its "Introduction," and its "Sequel," it formed a three-book series, the first graded series of readers ever printed. Before this time, the reading book which followed the primer in the school curriculum was always the Bible.

No really important development in reading books occurred during the first half of the nineteenth century, though series varying in extent from three to seven books were issued by Picket, Worcester, Putnam, Pierpont, Cobb, Goodrich ("Peter Parley"), Swan, and Tower. Pierpont's series emphasized good literature, while Cobb's made the first successful attempt to grade the lessons, and placed at the head of each lesson the new words to be found therein.

In 1850 appeared McGuffey's Readers,—on the whole, the most successful series of school reading books ever published in this country. They united the literary features of the English

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Reader and the grading of Cobb's, the moral tales of the Blue-back Spelling Book and the didactics of the New England Primer — all modified and modernized to suit the growing educational needs of the times. Of course, McGuffey had competitors, and within a decade Sanders, Hillard, Parker and Watson, Marcius Willson, and several others of lesser note, had entered the field. Willson was the only one who offered anything new. His ambitious scheme embraced every branch of knowledge known to man, including chemistry, zoölogy, history, physiology, natural philosophy, and architecture. The moral stories, too, were not wanting — witness the downward course of "Lazy Slokin," who becomes successively a loafer, thief, and murderer, and drags his baneful career through four or five lessons, which alternate with scientific disquisitions upon the claws of birds and the breathing of fishes. Lazy Slokin was one of my first literary acquaintances, and I have never forgotten him.

School readers always come in flocks. After the McGuffey-Sanders-Willson period, there was nothing new for about thirty years, when educational progress — or the

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competition of school-book publishers — led to another era of production, which brought forth Appleton's, Barnes's, the New Franklin, and a little later Harper's and Stickney's. This group held the field until the beginning of the new century. Since that time there has been a more marked advance than at any period since the publication of the McGuffey books.

It is significant that all the older books emphasized the *content*, and paid but little attention to the means by which the content was secured. The aim was to teach religion or morals or literature or science, and the pupil learned to read by reading. But with the growth of modern pedagogy and the rise of the analytic spirit came the effort to smooth the path of learning by improving the mechanical process. This resulted in a more careful grading of the selections and building up of the vocabulary, frequent reviews to fix the knowledge already gained, the introduction of object-lessons and games, and the dramatization or acting out of the sentences by the pupil.

Modern school readers are of many kinds and built on many theories. There is the mechanical reader, which so interests itself in

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the means of teaching to read that it provides absolutely nothing worth the reading. There is the "useful information" reader, a lineal descendant of Marcius Willson's books, which provides knowledge on all conceivable subjects except literature. There is the "nature reader," weakly scientific and fancifully poetic, which, like the flowers of which it treats, has already bloomed and is fast going to seed; and finally, there is the literary reader, which aims to introduce the child to the best that has been sung or told by poet or novelist or historian or orator, and which not only provides the content, but develops the taste. Fortunately, the literary reader is the popular one, and the writer is glad to believe it has come to abide with us.

But, it is asked, Is there no place for nature stories and geography stories? Certainly, and this brings us to the point where we must differentiate between basal and supplementary readers.

The basal reader, as has already been said, should be literary, and yet it must do more than provide good literature. It must first of all teach the child to read. When it has done this, it must introduce him to the great writers and guide him into the realm of books. With

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the amount of time usually devoted to reading in the school curriculum, it requires about three years to learn to read, and the best basal reading book for these years is the one which teaches the pupil the most quickly and the most effectively to grasp and to translate the meaning of the printed page. This is accomplished in the first book by means of a small vocabulary of common words, every one of which is repeated again and again in different connections and combinations until the pupil has been given an opportunity to thoroughly master it. In the second and third books, the vocabulary is gradually extended, becoming at the beginning of the fourth year the vocabulary of culture,— the key which will enable the pupil to gain access to the simpler masterpieces of literature. While these primary books are necessarily built in a more or less mechanical way, and upon definite constructive lines, they must interest the child, and must not appear artificial. As the highest art is to conceal art, the author of a primer must be an artist as well as a born teacher. For it is as impossible to make a child love reading when taught by purely mechanical means as it is to

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make him realize the beauty of the snowy heron by showing him the skeleton of one. On the other hand, it is quite as futile to expect him to learn quickly by giving him stories and memory gems unless there is beneath them a well-defined constructive framework. Our fathers learned without this aid, but they learned laboriously, and their learning was not unmixed with tears.

Teachers differ widely as to the value of a basal reader above the third or fourth grade. Some would discard it altogether at that point, and devote the reading period thereafter to extended classics. This plan has somewhat of merit in it, but it fails in that it limits the child's horizon to the few complete pieces of literature which he is able to read in the classroom. A good basal reader above the third grade is not an end in itself. It does not supply all the literature that the pupil should read, but is a guide and an inspiration, opening to him new doors and giving him examples of the work of the world's best writers, as well as a desire to read and know them better. Shorter poems and a few brief prose classics may be given entire, but in most cases an extract must suffice,

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an extract, however, which should be a complete unit in itself, while it is a part of the larger unit which embraces it.

When we come to supplementary reading the field is wide. Here we have a choice of literature, biography, history, geography, nature study, and the arts and sciences. The books, however, which give inspiration rather than merely knowledge are the only ones which should be admitted to the reading period. De Quincey has classified all books as books of knowledge and books of power. The classification is a most useful one. We need in the reading class the books of power. Readings in geography and science are good, but they should either be confined to the period assigned to those branches or be given a separate period. The reading hour should be devoted to the acquisition of culture, a culture broad enough to include both taste and character,— and this is gained from an acquaintance with the great masters of literature. No merely scientific or instructive book should be allowed to usurp the place of the book which touches the heart. The meaning of all true literature, as Carlyle says of the meaning of song, “goes deep.”

## CHAPTER V

### SUPPLEMENTARY READING

WHEN we attempt to classify our literary material for supplementary reading, we find that it falls broadly under six heads: (1) folk-lore, including fairy or wonder tales, fables, myths, and legends — all of which introduce the supernatural element; (2) inspirational books of biography and history, such as may justly be considered “books of power”; (3) a similar class of nature books, including essays and sketches of out-of-door life; (4) travels, described with literary skill—not including the ordinary geographical readers; (5) simple interpretative books on art; and (6) fiction.

The fairy tale is the natural beginning of literature. It is as old as the world, and as wide. There has been no country or age which has not delighted in the thought of spirits in the earth and air and sea,— beings powerful either for good or ill, who interest themselves in human affairs. The poet sees in them the personification of the forces of nature; the scholar sees

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remnants of religious ideas, of ancient divinities; the child sees simply wonderful creatures which are yet quite real to him, and which walk and talk and live with him — the good fairies on terms of delightful intimacy, the bad suffering his cordial detestation. To most children, the fairy tale brings the first clear distinction between good and evil, and thus is effective in awakening and developing the moral sense. You may weary the child with platitudes regarding right and wrong, but you cannot tell him of Cinderella without arousing his anger at the selfishness and injustice of the stepsisters, and making him rejoice in the final triumph of the modest girl who did her duty.

There is a class of well-meaning but unimaginative persons,— and some teachers are found among them, we are sorry to say,— who have declared war upon fairy tales,— preferring to teach their children useful facts about the rainfall in Kamchatka, or the chemical constituents of the blood. The writer attended recently a teachers' convention in a Western State, and heard an address in which the speaker urged the banishment of fairy stories from the school-room, arguing with Mr. Gradgrind, that it is the

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business of the school to teach facts, not fancies. His peroration closed with the triumphant challenge, "What is a fairy? Give me the definition of a fairy!" Ah, my benighted friend, do you not know there are some things so fine as to elude definition? If in your youthful days you had read more fairy tales, you would have been a wiser and a better man to-day.

The fairy tale is the heritage of every child. It is the food which nourishes his spirit, the force which gives wings to his soul. Out of it come the influences which sweeten and deepen life, for it strengthens the imaginative faculties, and without imagination life is at best a dreary thing. As we grow older, it is true, the friends of our story-books may be forgotten, and their adventures cease to interest us; but they have done their work in our hearts, and we pass almost unconsciously from the Hansel and Gretel, whose joy is in a magic house of sugar plums, to the Beatrice who leads her poet-lover to the gates of Paradise.

The fairy tales which first claim the child's attention are those old favorites of the nursery which were venerable when Perrault collected

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them, more than two hundred years ago,—The Sleeping Beauty, Cinderella, Little Red Riding Hood, Puss in Boots, Tom Thumb, and others. They might perhaps better be called wonder stories, for fairies do not appear in all of them, though all contain the supernatural element. With these stories should be included other popular tales, of English origin and of more recent date,—Jack and the Bean Stalk, Jack the Giant Killer, The Three Bears, etc.; also the German folk-tales of Reynard the Fox. All these are useful for supplementary reading in first and second year. The content is familiar to the child, and this familiarity helps him to translate the printed text. He has, too, the pleasure of rediscovering in the reading book his old nursery friends. Many good school editions of these stories are obtainable. Among the best are Miss Grover's "Folk-Lore Primer," Wiltse's "Folklore Stories and Proverbs," O'Shea's "Six Nursery Classics," and Smythe's "Reynard the Fox," for first grade; Scudder's "Fables and Folk Stories," Baldwin's "Fairy Stories and Fables," Perrault's "Tales of Mother Goose," O'Shea's "Old World Wonder Stories," and Blaisdell's "Child Life in Tale

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and Fable," for second grade. "The Heart of Oak Books," I and II, edited by Dr. Charles Eliot Norton, also contain a choice collection of fairy tales, fables, and rhymes for the first two grades.

The next and most characteristic group of fairy tales comprises Grimm's and Andersen's. Some of them in simplified form are included in the books already mentioned, but in their entirety they are best adapted to third and fourth grades. Grimm's tales are genuine folk-lore, the tales of the people, most of them very old, and some of them the common possession of many nations. They are Grimm's only in the sense that the Brothers Grimm collected and published them. The tales are of unequal value, as is always the case with folk-stories, many of them being coarse and absolutely harmful in their influence. Good school editions, containing only the best, are issued by the leading educational publishers. Miss Wiltse's, in two volumes, and the "Riverside" Grimm are particularly good.

Andersen's stories differ from Grimm's in that they are original. Although the author drew his material from many sources and

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utilized the machinery and sometimes the incidents of the old folk-tales, he so wrought them over and infused them with his own peculiar genius that he made of them something essentially new. The moral effect was ever present in his thoughts, and there is in his tales none of the grossness so often found in Grimm's.

The next important wonder story is Ruskin's "King of the Golden River," adapted to fifth and sixth grades,—a tale of transparent beauty and a model of English style.

Kingsley's "Water Babies," of about the same grade, introduces the child to the wonders of life in river and sea. It is not so important for its natural history — which is often quite fanciful — as for its beautiful lesson of helpfulness, and its rare literary charm.

Following this, and suitable for sixth or seventh grade, is Bunyan's "Pilgrim's Progress." This is classed as a wonder story, because the wonder element in it is that which makes it popular with children. The allegory is but dimly understood and the theology makes little impression. But Apollyon and Giant Despair and the Celestial City and the Shining Ones by the river are never forgotten. The

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quaintness and vigor of the diction, too, are not lost upon children. This great classic should be read in schools far more than at present.

If I were asked to name a half-dozen other wonder tales of the highest value, I should select: (1) Collodi's "Pinocchio"—third to sixth grade—an Italian classic full of human nature and shrewd appreciation of boy life; (2) Lewis Carroll's delightfully absurd and ever-popular "Alice's Adventures in Wonderland"—fourth to sixth grade; (3) Baron de la Motte Fouqué's romantic story of "Undine"—sixth to eighth grade; (4) Swift's "Gulliver's Travels," full of strange situations and amazing disproportions—fifth and sixth grades; (5) the "Arabian Nights," with its rich flavor of Orientalism and its mingling of the natural and the supernatural—fifth to eighth grade; and (6) Irving's "Rip Van Winkle,"—sixth to eighth grade.

The fable differs from the fairy tale in having a distinct moral purpose. The fairy tale *may* have such a purpose, as in the case of most of Andersen's stories and Ruskin's "King of the Golden River," but the purpose is subor-

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dinated to the story. In the fable, however, the moral is paramount. Again, the fable rarely introduces supernatural beings, as does the fairy tale; its only departure from the natural is in giving to animals, and occasionally to inanimate objects, the characteristics and powers of men.

The best known fables are usually called by the name of *Æsop*, though it is probable that *Æsop* is responsible for very few of them. As Thackeray says, in his preface to "The New-comes," "Asses under lions' manes roared in Hebrew; and sly foxes flattered in Etruscan; and wolves in sheep's clothing gnashed their teeth in Sanskrit, no doubt." *Æsop* perhaps introduced fables into Greece, and may have made a few himself; but the fable idea has been traced back to the Buddhist teachers of India, who formed their stories upon the model of the old beast-tale of primitive folk-lore, making it the vehicle of moral truth. La Fontaine's fables are partly *Æsopic* (which is to say, Greek) and partly Arabic. But both the Greek and Arabic came from India, as did also the Syriac and the Persian. Thus from whatever point we begin, we may trace our

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way back to the plains of the Indus and to the beginnings of Aryan civilization. The history of the fable is almost coincident with the life of the race.

Like all primitive literature, the fable is particularly suited to children. It is simple, dramatic, satisfies the sense of justice, and carries with it a moral idea. Authors of school reading books, recognizing its adaptability to the very young, make use of it frequently in first and second readers. The folk-lore readers which have been mentioned for first and second grades contain fables as well as wonder stories. For third grade, the best collection of fables is perhaps that in the series of "Classics for Children," which is called *Æsop's*, but which includes in a supplement some of *La Fontaine's*, in English verse, and several of the Russian fables of *Krilof*. Editions are also published in Maynard's "English Classics" and in the series of supplementary readers issued by the Educational Publishing Company.

The myth is the fairy tale of primitive peoples,— a fairy tale with a meaning so deep that it embraces all the religion, philosophy, and

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science of antiquity. Those grown-up children of former times saw more profoundly than we into the poetry of nature and peopled their world with beings that cast no shadow in the sun. The myths are primitive poetry, and though our children may not altogether understand them, we fancy that they come more closely into sympathy with them than many of us grown-ups. Myths, too, are the natural literature of childhood. The child delights in them, and in familiarizing himself with them is preparing to appropriate and to enjoy in later years the fruits of the highest imaginative literature, for without a knowledge of mythology he will find himself upon the sea of letters like a ship without a chart.

The myths of most pronounced literary value come to us from the Greeks and from the Norsemen. They have been interpreted by the greatest scholars and retold by the most famous writers of all time. The Greek myths are more delicate than the Norse, and reflect the intellectual and poetic characteristics of the race which produced them. There is nothing at all approaching Athene in the mythology of any other people, nothing so poetic

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as Phoebus Apollo, nothing as significant as Proserpina. As the Greeks surpassed all other peoples in their art, so their myths surpass all others in artistic feeling.

Of Greek myths the best collections for school reading are, probably: For third and fourth grades, Francillon's "Gods and Heroes," Baldwin's "Old Greek Stories," and Peabody's "Old Greek Folk Stories"; somewhat more advanced, and better adapted to fifth and sixth grades, Hawthorne's "Wonder Book" and "Tanglewood Tales," Kingsley's "Greek Heroes," Church's "Stories of the Old World," Shaw's "Stories of the Ancient Greeks" (containing Greek history stories as well as the myths), and Lamb's "Adventures of Ulysses"; for seventh and eighth grades, Professor Palmer's incomparable prose translation of the *Odyssey*, and Bryant's poetic versions of both the *Odyssey* and *Iliad*.

The Norse myths, while inferior to the Greek in refinement, are preëminent in strength and vitality. They represent great elemental forces struggling with each other and gradually emerging out of chaos. Though confused, they are full of dramatic power. Odin, drink-

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ing from his mighty mead horn in Valhalla and eating of the flesh of the boar Serimnir, is a veritable savage as compared with Zeus, but he moves in an atmosphere that is alive and stirring with gigantic mysteries, half seen and dimly understood. Thor with his hammer, Idun with her magic apples, Loki with his tricks and schemings, are strangely fascinating to the child, and the very crudity of these figures brings them closer to him, for they are child-like.

Of Norse myths, the best elementary book is probably Miss Smythe's "Old Time Stories Retold," containing also several Greek myths. This may be used as early as second grade. For intermediate grades many good books are issued,—Keary's "Heroes of Asgard," Holbrook's "Northland Heroes," Bradish's "Old Norse Stories," Hall's "Viking Tales," Foster and Cummings's "Asgard Stories," and Litchfield's "Nine Worlds." For grammar grades, no other treatment of the subject approaches Hamilton W. Mabie's "Norse Stories Retold from the Eddas."

The Norse myths may well be made to include the "Nibelungenlied," that great German

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epic of the thirteenth century, for it is only a German variation of the old Norse saga of the Volsungs. The Norse hero Sigurd becomes, in the German, Siegfried, Gudrun is Kriemhild, and Brynhild, the Valkyrie, is Brunhild. The stories of Siegfried adapted to school use come to us mainly through Wagner's interpretation of the character in his cycle of music dramas. Wagner's Siegfried is altogether a nobler character than the Sigurd of the old Norse myth. With the Nibelungen stories we usually find the stories of Wagner's other heroes, Parsifal and Lohengrin, though these are connected rather with the Arthurian legends, of which we shall speak later. The best collection of Wagner stories for the lower grades is Miss Menefee's "Child Stories from the Masters," which contains a number of other tales as well, and is adapted to third or fourth grade. Miss Pratt's "Stories from Old Germany," also good, is a little more advanced. For teachers, Baldwin's "Story of Siegfried" will be found useful, also Skinner's "Readings in Folk Lore," which affords a wealth of material for stories, conversation, and language work on the myths, fables, and legends of the North.

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More naive and childlike than either Greek or Norse myths, and fully their equal in picturesqueness, are the Indian myths of our own country—a peculiar product of wild, free, barbaric, out-of-door life.

“With the odors of the forest,  
With the dew and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers.”

Every American boy and girl should make the acquaintance of the most important, at least, of these Indian spirits. Coyote, the thinker and creator, Iktomi, the spider fairy, Kwasind, the strong man, Pau-Puk-Keewis, the storm wind, and, most important of all, Hiawatha, the teacher and benefactor of his people. These myths vary greatly among the different Indian tribes, are often contradictory, and do not form a consistent system of mythology, as do those of the Greeks and Norsemen. But they are wonderfully interesting to children and breathe the poetry of the wild.

The best introduction to Indian myths is Miss Holbrook's “Hiawatha Primer,” which can be used in the first grade. While reading this, children may be encouraged to make wig-

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wams and canoes out of bark or paper, pine-trees out of wood and-cardboard, tomahawks, peace-pipes, bows and arrows, moccasins, and all sorts of articles of Indian dress, warfare, and domestic utility, out of such materials as lend themselves most easily to the purpose. Children need such busy work to assist them in picturing out the scenes, for though imaginative, their imagination is not of the abstract kind which forms its concepts without reference to environment, but rather of that simpler sort, which invests humble materials with the attributes of romance. The child, after all, cannot get an image of a spear unless he has a stick to build it on.

To follow the line of interest awakened in the "Hiawatha Primer," I know of nothing better for second grade than the same author's "Book of Nature Myths." These are mainly Indian, though a few Greek and Japanese myths are included. For third year, Miss Chandler's book of the Indian myths of the Pacific Coast, "In the Reign of Coyote," is of interest and value. It introduces another class of myths, in which animals are the chief characters, whereas the myths of the Dakotahs, which

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form the basis of the *Hiawatha* cycle, are for the most part men personifying natural forces. The animal myths or beast-tales are more childlike than the human myths, and represent a more primitive mode of thought. In fourth and fifth grades, *Hiawatha* may be read, complete, from Longfellow's text. Pratt's "Legends of the Red Children" and Zitkala-Ša's "Old Indian Legends" also furnish good supplementary matter for these grades. A book of Indian lore which will prove invaluable to the teacher is Schoolcraft's "Algic Researches." Its title is somewhat formidable, but its contents thoroughly delightful. It is the treasure-house from which Longfellow drew most of his material for "*Hiawatha*," and which has been consulted by all writers on Indian tradition and history. Much Indian folk-lore is woven into Cooper's great romances, "*The Leather Stocking Tales*," at least one of which—usually "*The Last of the Mohicans*"—is taken up in the literature work of the high school.

Closely allied to the myth and often inseparably connected with it is the legend. Although in our modern collections little if any

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distinction is made between the two, they differ in this: that the myth is wholly the product of the imagination — often developed from the phenomena of nature or from the inborn idea of divinity, while the legend is based upon historic fact. The legend stands chronologically between the myth and authentic history. The stories of Zeus and Athene, Thor and Loki, Mondamin and Hiawatha, are myths, but those of Agamemnon and Odysseus, Horatius and Scævola, Roland and Oliver, Arthur and Robin Hood, are legends, some with more and some with less of historic authenticity, but all developed from a germ of historic truth.

The Greek legends are so interwoven with the myths that we have not attempted to separate them but have included them all under the head of myths. We cannot tell whether the Argonauts ever sailed to Colchis, or whether Odysseus ever entered Troy. Roman legends are somewhat more distinct, and approach more nearly the historic. Here we have the figures of Romulus and Remus, of Horatius, of Cincinnatus, of Mucius Scævola, of Virginius, of Marcus Curtius, and many



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others whose deeds of heroism or of prowess form an interesting introduction to Roman history. A few of these tales are found in Baldwin's "Fifty Famous Stories Retold," adapted to third grade. The "Story of *Æneas*," good for fifth or sixth grade, is in Church's "Stories of the Old World," together with the Greek stories of the Argonauts, Thebes, Troy, and the adventures of Ulysses. Church's "Story of *Æneas*" is also published separately in Maynard's "English Classics." Clarke's "Story of *Æneas*" covers the same ground and is of about the same degree of difficulty. Guerber's "Story of the Romans" includes nearly all the Roman legends, with a simple treatment of Roman history. It may be used in sixth grade. Macaulay's "Lays of Ancient Rome"—giving in verse the legend of Horatius, "The Battle of Lake Regillus," "The Sacrifice of Virginia," and "The Prophecy of Capys," may be read easily in seventh and eighth grades, are full of the heroic spirit of a primitive people, and, aside from their legendary value, are gems of English verse.

The most important mediæval legends are those of King Arthur, Robin Hood, Roland, and

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Tell. The Arthurian cycle of tales forms the finest and most inspiring group of legends to be found anywhere in literature. They are not only of intense interest and rare poetic value, but are so interpenetrated with the spirit of chivalry that children find them an inspiration to right thinking and noble living. Courage, generosity, politeness, consideration for the weak, and self-respect before the strong, a high sense of honor and a steadfast devotion to duty, —in a word, all that goes to make up true manliness, is found in these old tales without a hint of moralizing, but as a series of beautiful and noble pictures to be admired and remembered forever. There is nothing finer than the glow of noble enthusiasm with which a boy follows the fortunes of these old Knights of the Round Table. Sir Launcelot, Sir Gareth, Sir Tristram, Sir Percival, Sir Galahad, come to be real personages to him, and he gives to them a devotion which lifts his own life and motives upon a higher plane.

Malory's "Morte d'Arthur," that rare old English classic with its sweet smack of Norman French, is the source from which we derive our modern versions of the Arthurian tales. It is

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the source, too, from which Tennyson drew his exquisitely poetic "Idylls of the King," and is a book which no imaginative person can fail to love. Sidney Lanier has purged it of its dross, arranged its somewhat scattered chapters in systematic form, translated some of its more obscure archaisms, and issued it as "The Boy's King Arthur." It is a large book, and unsuited to class use, but is a mine of pure gold to the teacher.

The most important legends of the Arthurian cycle are available in cheap and convenient editions. Frances Nimmo-Greene's "King Arthur and his Court," Miss Radford's "King Arthur and his Knights," and Louise Maitland's "Heroes of Chivalry" are the best collections for school use. They are adapted to fifth or sixth grade. Lowell's "Vision of Sir Launfal," may well be read in eighth grade as a modern interpretation of the legends of the Grail.

Miss Maitland's book, "Heroes of Chivalry," contains, in addition to the Arthurian stories, the best short account with which I am familiar of Roland, the French hero who showed a close spiritual relationship to King Arthur's Knights, and who followed them, in point of

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time, a little more than two centuries. The story of Roland is told with greater detail by Mr. Baldwin in a somewhat bulky book, excellent for teachers' use, but unsuitable for class. Of particular value also for the teacher or for class reading in the higher grades is the prose translation of "The Song of Roland," issued in the "Riverside Literature Series."

Far inferior to the legends of King Arthur and of Roland are those of Robin Hood, yet they have their place in literature. The Merry Men of Sherwood Forest are brave, generous, and good-natured, though they possess no very high order of virtue. They live in the woods, a happy, careless, improvident life, robbing from the rich and giving to the poor. The stories suggest fresh air and green, growing things, fun, ease, and freedom. The very lawlessness of it all is quite fascinating to children — for children are impatient of restraint, and a heroic robber who sleeps out of doors appeals strongly to them. No one can deny the charm of the Robin Hood tales, yet I cannot quite agree with those who laud them for their moral influence. Their value is at best literary and historic. Howard Pyle's or Eva March Tap-

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pan's book in the hands of the teacher will supply the materials for an occasional good story, but for supplementary reading in the class there is other material more useful.

As for Tell, he is almost a myth. His story appears with some variations in the literatures of Aryan nations as widely separated as Persia and Iceland, yet the Swiss have claimed him so persistently, and have adorned his story with so much of circumstantial detail, that we may perhaps admit the possibility of a popular hero having existed among them, upon whom these fabulous tales have been hung. Schiller has lifted him into an important place in literature, and whether myth or legend, the story is well worth introducing into the school room. The best school edition is McMurry's "William Tell," adapted to seventh grade. The story is told in simpler form, for third or fourth grade reading, in Scudder's "Book of Legends" and in Baldwin's "Fifty Famous Stories."

Passing out of the realm of legend, we now enter that of history. Here the books that should be admitted to the reading hour, as has been already said, should include only the inspirational and the heroic. The sober facts

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of history, the development of the arts, the onward march of civilization, will all be traced in their proper order in the history class. We are here concerned only with the picturesque aspects of history, and especially with that personal element in it which falls more properly under the head of biography.

The earliest history stories are those which come to us from the Hebrews and are preserved in the Bible — the biographies of Abraham, Joseph, Samuel, David, Elijah, Daniel, and others of the patriarchs and prophets,— Ruth, too, and Esther, those types of exalted womanhood. They are simple, picturesque, inspiring, and possessed of a deep moral influence. Teachers who are accustomed to regard them as the vehicle of religious instruction are often blinded to their high literary value. It is too often assumed that the child has extracted all the good from them in Sunday-school,— but what of the child who does not go to Sunday-school? He is surely in special need of the moral uplift which comes from the right portrayal of these grand old figures. And if the child has learned something about them on a Sunday, he will get new inspiration by taking

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them into his every-day work. Unfortunately, the Bible may not be studied or even read, in the larger part of our American schools, and the stories and parables of the greatest immoral teacher that the world has ever known are banished from the class-room. But few school boards are so narrow as to exclude the national heroes of the Hebrews and admit those of the Greeks, Romans, Germans, French, and Anglo-Saxons. The best form in which to read these stories is in the words of the Bible; omitting irrelevant and unsuitable passages. "Old Testament Stories in Scripture Language," issued in the "Riverside Literature Series" and adapted to fourth grade, admirably meets the requirements of the class-room. Baldwin's "Old Stories of the East," and Heerman's "Stories from the Hebrew," retell the old tales picturesquely, and are graded about the same as the "Old Testament Stories." Guerber's "Story of the Chosen People" presents a connected history of the Jews, and is somewhat more advanced than any of the foregoing.

Greek and Roman history stories are often combined with stories of the gods and of legendary heroes, as in Shaw's "Stories of the

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**Ancient Greeks,"** Harding's "Greek Gods, Heroes, and Men," and "The City of the Seven Hills," and Guerber's "Story of the Greeks" and "Story of the Romans." These are all admirable little books and can be used to advantage in intermediate grades. In the grammar grades Plutarch's "Lives" should be read. Most of the school-book publishers issue editions containing five or six of the lives, including both Greeks and Romans. Of the Greek lives, Alexander and Themistocles may be particularly recommended, and of the Roman, Cæsar and Fabius.

Out of the mass of stories from mediæval and modern history, special mention can only be made of the following: Miss Hurll's lives of Raphael and Michelangelo, which give an excellent picture of the Renaissance in Italy, and familiarize the pupil with the great art of that period, Pitman's "Stories of Old France," Rolfe's "Tales from English History," and "Tales from Scottish History" (taken from the works of standard authors), Blaisdell's "Short Stories from English History," Hawthorne's "Grandfather's Chair" (stories from New England history), and Blaisdell and Ball's

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"Hero Stories from American History,"— all for fifth and sixth years; Scott's "Tales of a Grandfather" (Scottish history), Franklin's "Autobiography," Scudder's "George Washington," and Irving and Fiske's "Washington and his Country," for seventh and eighth grades.

For stories covering the important epochs of general history, there is nothing better than Jane Andrews's "Ten Boys who Lived on the Road from Long Ago to Now" (fifth to seventh grade). This is historical fiction rather than history, the characters being imaginary, but the book gives vivid pictures of the conditions of life at different periods of the world's development, and helps to an appreciation of all history stories which may afterward be read.

Poems referring to picturesque events or to heroic action are suitable for the fifth and succeeding grades. For English history, a little book edited by Katherine Lee Bates and Catherine Coman, entitled "English History Told by the Poets," is excellent. For American history, a similar collection, including, however, prose as well as poetry, Lane and Hill's "American History in Literature" may be used

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to advantage. "Paul Revere's Ride" may be read in fifth grade, "The Courtship of Miles Standish" and Whittier's "Mabel Martin" in sixth, Holmes's "Grandmother's Story of Bunker Hill Battle" in seventh, and "Evangeline" in eighth. Matthews's "Poems of American Patriotism" is also good in seventh or eighth. For general history, including also legends, nothing is better than Gayley and Flaherty's "Poetry of the People." This is adapted to sixth, seventh, and eighth grades.

When we come to nature books, we find ourselves between Scylla and Charybdis, Scylla being the class of sentimental, untrustworthy, and altogether misleading stories written by people who know only the surface appearances of nature, while Charybdis is that ultrascientific, exact, and lifeless sort which are only "books of knowledge." Yet there are nature books which may fairly be classed as "books of power," and among them, in spite of the criticisms and counter-criticisms which have been bandied back and forth between their authors, I would place side by side the works of Burroughs, Seton, and Long. Burroughs has never been surpassed in the nicety of his

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observations and the delightful manner in which he tells them. His best work is that which describes Nature in her more familiar aspects, and which leads his readers to look sharply and sympathetically. Seton and Long, on the other hand, find their inspiration in the wilderness, stories of which they tell with so rare an enthusiasm that we almost feel the shadows of the big woods and hear the splash of the paddle in the quiet lake. And to this group we must add Thoreau, the first of our New England nature writers, whose simple spirit is one of the beautiful things in the history of American letters; and Charles Dudley Warner, the genial essayist; and Gilbert White, the English nature writer, who, though he wrote more than a century ago, and described a fauna in many respects unfamiliar to us, has invested his work with such charm that it has taken rank as one of the little classics of the world.

Seton's best books for school reading are "Krag and Johnny Bear" and "Lobo, Rag and Vixen." Long's are perhaps "Secrets of the Woods," "Wilderness Ways," and "Ways of Wood-Folk," though his "Northern Trails" and "A Little Brother to the Bear" are not

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far behind. All of these may be used in fifth to eighth grade. Burroughs's books available for school use are "Birds and Bees," "Squirrels and Other Fur Bearers," "Sharp Eyes," and "A Bunch of Herbs." These are of marked literary value, and are adapted to perhaps one grade higher than either the Long or Seton books. "The Succession of Forest Trees" is the only one of Thoreau's essays which has been issued in convenient form for schools. This and Gilbert White's "Natural History of Selborne" cannot be used successfully earlier than eighth grade. Charles Dudley Warner's "A Hunting of the Deer" may be read in seventh or eighth. An excellent collection of poems of nature in two volumes, entitled "Nature in Verse"—third to fifth grades inclusive—and "Poetry of the Seasons"—sixth to eighth inclusive—compiled by Mary I. Lovejoy, is also available.

Of travel and books on foreign lands, there are very few adapted to school use which have any claim to literary standing. The average geographical reader is a volume bristling with facts, and intended to supplement the work of the text-book. It is useful in its place but its

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place is the geography class. Probably the most distinctly literary treatment of foreign life and scenes which has ever been written for young children is Jane Andrews's "Seven Little Sisters" and "Each and All," adapted to about fourth grade. These books are not travels; they are rather stories of children in other lands, yet they are so picturesque and full of the atmosphere and color of the localities of which they treat, that they may be placed in the same class with the few really good travel books. "The Youth's Companion" has published at different times many excellent sketches of travel by well-known contemporary travellers and writers. The best of these sketches are published in several volumes for school reading under the titles, "The Wide World," "Northern Europe," "Under Sunny Skies," "Toward the Rising Sun," and "Strange Lands near Home." They are suited to fifth and sixth grades.

If we are to devote our reading hour to the acquisition of culture, surely a part of the time cannot better be spent than by learning something of the meaning and message of art. For this purpose several series of reading books have been issued. Cyr's "Graded Art Readers" and

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Grover's "Art Literature Readers" set before the pupil in the early grades reproductions of great paintings and sculptures, accompanied by stories which give an insight into their meaning and by anecdotes from the lives of the artists who produced them. Pictures appeal to the child early, and it is pedagogically right to emphasize the picture element in the first and second readers, training the eye to recognize good art.

Miss Hurll has written for the higher grades a series of little volumes on the lives and works of the great artists. Room can be found in the average course for but few such books, but these few are well worth consideration. Miss Hurll's "Raphael" and "Michelangelo" have already been mentioned under Biography. These two in eighth grade, preceded by her volume on Greek sculpture in seventh grade, would add strength to the average reading course.

We have now reached the field of fiction — possible realistic fiction, as distinct from the fiction of wonderland, which has already been considered. The first and greatest work of fiction adapted to children is generally conceded

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to be "Robinson Crusoe," a story which combines more elements of interest to the young than any of our other great English classics. Adventure, shipwreck, a strange land, the making of things with the hands, ingenious details which give a touch of truth and vividness to the narration,— finally the picture of a brave man not daunted by misfortune nor overcome by obstacles,— all this is enough to attract and hold the interest of any child. "Robinson Crusoe" may be read in the fourth year. Many good teachers use it orally in earlier grades as the basis of construction work and of conversation regarding trades and occupations. Dr. Charles McMurry, in his "Special Method in Primary Reading," recommends its use in this way in second grade. Such a treatment prepares children to read the story with greater interest and appreciation when it is put into their hands a few years later.

Other good fiction adapted to school reading is (1) "Heidi," a sweet story from the German of Joanna Spyri, descriptive of Alpine life and, later, of a little mountain girl's experiences in a German city. Fourth and fifth grades. (2) "Abdallah," from the French of Laboulaye.

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1 Oriental tale with an element of mystery and deep moral lesson. Sixth and seventh grades.

2 "The Nuremberg Stove" and (4) "A Dog Flanders" by Mme. de la Ramée, the former published also with several other tales by the same author under the general title "Bimbi." Fourth and fifth grades. (5) "Jackanapes" and (6) "The Story of a Short Life" by Mrs. Bunting. Two stories which always interest children and influence them for good. Fifth and sixth grades. (7) Lamb's "Tales from Shakespeare," an excellent introduction to Shakespeare's plays. Sixth or seventh grade.

8) Brown's "Rab and his Friends" and (9) well's "Black Beauty" inspiring kindness to animals. Sixth or seventh grade. (10) Dickens's "Christmas Carol" and (11) "The Ticket on the Hearth." Seventh and eighth grades. (12) Hawthorne's "Tales of the White Hills," or at least "The Great Stone Face," which is the finest of the collection, and which no child should leave school without having read. May be used in seventh grade, though is better in eighth. (13) Martineau's "The peasant and the Prince," a picture of life in France on the eve of the French Revolution.

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Seventh and eighth grades. (14) Irving's "Legend of Sleepy Hollow," issued usually with "Rip Van Winkle" and others of the Sketch Book essays. Seventh or eighth grade. (15) Hughes's "Tom Brown at Rugby," a fine, strong story with a thoroughly healthful influence. Eighth grade.

There is also a class of narrative and descriptive poems which may be included under the general head of fiction and read in the last years of the grammar school. The most important are Tennyson's "Enoch Arden," Whittier's "Snow Bound," and Burns's "Cotter's Saturday Night."

We shall not consider poetry, as librarians usually do, a distinct class of literature, for our division has been made on the basis of subject rather than of form, and in this scheme poetry and prose stand side by side. Bryant's Translation of the *Odyssey* and Lamb's "Adventures of Ulysses" clearly belong in the same class, though one is verse and the other prose; so, also, "Evangeline" and "The Peasant and the Prince." Yet we must find or make a place for a graded series of miscellaneous poems which ought, for two reasons, to be included among

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our supplementary reading books; first, because we need in the schools more poetry than the average series of readers supplies; and second, because these books furnish the necessary material for memorizing. We do not need, surely, to enter a plea for poetry in the school-room. All good teachers recognize the importance of training the ear early to appreciate the beauty of rhythm and cadence, the musical expression of what is best and deepest in nature and in life, for all that is best and deepest finds its perfect expression in poetry. The child should early be taught to read and to love it, beginning with the musical jingles of Mother Goose in his first school year and extending to "The Cotter's Saturday Night" and "Thanatopsis" in the highest grammar grade.

The best collections of short poems issued for school reading are Miss Shute's "Land of Song," and Wilder and Bellamy's "Open Sesame." Each is in three volumes, graded according to difficulty, and covers the entire common school course. A good general collection of literary excerpts in both prose and verse is the "Heart of Oak Books," published in eight volumes, a book for each school year.

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The importance of memorizing a large number of the best of these short poems cannot be overstated. The boys and girls who grow up to manhood and womanhood possessed of a store of the best thoughts that have ever found human expression have at hand an inspiration which can never be taken from them, but which will when most needed stand them in good stead. Who can tell how many times in after years, when tempted or discouraged or wavering, these thoughts will come back and strengthen them? The song of Pippa is not merely a poet's fancy. It is a type of the way in which the music of a sweet or noble verse can touch the heart and influence the life. And who can measure the folly of allowing children to commit to memory, for recitation, doggerel from the newspapers or milk-and-water lyrics from juvenile magazines, while with the same mental effort they might be learning something that would be to them a joy forever?

When we review the supplementary reading material adapted to the grades, we find that there is, psychologically, a time at which each class of literature appeals to the child with the

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greatest force. In the earliest grades folklore and fable supply the natural mental food; soon afterward myths, then legends, which merge at length into biography and history. The reading matter should be varied, and no one year entirely devoted to a single subject, else it will become monotonous; yet the wise teacher will give prominence always to the subject which is particularly suited to the stage of the pupil's mental development.

A tabular view will help to make clear this adaptation of subject to the developing interests and abilities of the child:

<b>1st Grade:</b>	<b>FOLK-LORE*</b> (including Rhymes, Fables, Myths, and Wonder Stories). Stories of Children, Animal Stories, Pictures.
<b>2d Grade:</b>	<b>FABLES.</b> Wonder Stories, Myths, Rhymes, Stories of Children, Animal Stories, Pictures.
<b>3d Grade:</b>	<b>WONDER STORIES.</b> Myths, Fables, Legends, Stories of Children, Animal Stories, Short Poems, Pictures.
<b>4th Grade:</b>	<b>MYTHS.</b> Legends, Wonder Stories, Biography, Fiction, Animal and Nature Stories, Travels, Short Poems.
<b>5th Grade:</b>	<b>LEGENDS.</b> Myths, Wonder Stories, Biography, History, Fiction, Nature Stories, Travels, Short Poems.

\* *The important subject is in capitals.*

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6th Grade: **BIOGRAPHY.** History, Fiction, Travels, Nature Stories, Legends, Myths, Wonder Stories, Short Poems.

7th Grade: **HISTORY.** Biography, Fiction, Travels, Nature Stories, Legends, Myths, Short Poems.

8th Grade: **FICTION.** Poetry, History, Biography, Nature Stories, General Literature.

This table corresponds with the development of the child's mind, and represents an orderly progression to the close of the seventh year. The subjects to be emphasized during the eighth year are more largely a matter of choice.

In the foregoing discussion, nothing has been said of method. Normal institutes, teachers' associations, and educational journals have given this subject so much attention that the average teacher is perhaps in danger of having too much method rather than too little. It may be said, however, that the teacher of intermediate or grammar grades who requires no supplementary reading to be done outside of the school-room will not be able to give her pupils any considerable acquaintance with literature. No other subject is so well suited for home work. If the pupil reads the lesson outside of school, the class period can be devoted to conversation

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*about* the lesson, to the *intensive* reading of the most significant portions of it,— the only way in which average boys and girls can be made to get the full meaning out of what they have read. In the primary grades the case is otherwise. There the work must be done in the school-room and much of it by means of story-telling. The pupil's ability to understand far exceeds, at this stage, his ability to read, and the teacher should supply a wider thought element by telling and occasionally reading stories which the child is unable to read himself. The grading which has been suggested for books mentioned in this chapter refers to the pupil's reading. Books adapted to reading in the higher grades furnish material for primary stories, which the active teacher will not be slow to appropriate and use. Other books helpful to teachers are named in the Appendix.

## CHAPTER VI

### THE SCHOOL LIBRARY

THE school library forms a strong link between the school and the home. It coördinates the child's home reading with his school work and adds to the efficiency both. In homes of ignorance, where there are no books, it affords a substitute for the library, and in homes of poverty, where the library is small, it widens the literary horizon. It assumes the most important function of a parent when the parent is incompetent. It is both an inspiration to right living and a source of culture, for it shows the child through the means great and good men have become wise and good; how honesty, purity, gentleness and temperance sweeten and glorify life. It sets before him high ideals not impossible of attainment. It tells him the story of the world of ours, opens his eyes to the wonders of nature, and demonstrates the goodness of

Then, too, its leavening influence touches the parents. It reaches thus into the dark corners

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of society and brings to many a discouraged, hard-worked father and mother an intellectual stimulus and the vision of a fuller life. Men and women who have almost forgotten how to read, and who in their own childhood never had good books, take up the volumes which their boys and girls bring home from school and get a glimpse into a world where all is not expressed in terms of dollars and cents.

Most people assent to the importance of the school library; but do not seem to realize that its value depends wholly upon the selection of its books. I have seen school libraries which were actually harmful because so dull that they created in the child a prejudice against all sorts of libraries from that time forth. I have seen others selected by incompetent teachers, which contained quite as much trash as good reading matter—Oliver Optic books side by side with Motley's histories, Henty jostling Shakespeare. The selection of a school library requires expert judgment, and the teacher cannot make up a list from publishers' catalogues, not knowing the books he is ordering, and be at all sure that he has selected what his pupils need.

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Public library commissions and State Superintendents in many of the States have prepared school library lists to assist teachers in their choice; pupils' reading circles have published the titles of their adopted books extending back over a period of years and representing a careful selection from the best literature for children; children's librarians have issued suggestive catalogues — the best of which are those of Miss Hewins of the Hartford Public Library, Misses Prentice and Power of Cleveland, and the children's catalogue of the Boston Public Library; specialists in children's literature have added their contributions to the bibliography of the subject; but after the use of all these helps there is still the problem of selecting from a large number of reasonably good books those whch are best, or which best meet the requirements of a given school.

In the rural districts — and in many towns and villages as well — the teacher or school board is met at this point by the itinerant agent of some school supply company with the offer of a library of fifty volumes for fifty dollars, or forty volumes for forty dollars, or some equally liberal proposition. The books are

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“elegantly bound in uniform style, with gilt tops, and an expensive oak case free.” After stripping the proposition of its affluent fancy — and obscure English — and reducing it to plain facts, it is found that the fifty volumes are mostly non-copyright fiction, printed on a gray-white paper which turns yellow at the edges after a few months’ exposure to the light, and from well-worn plates, the capitals being innocent of corners and the e’s and s’s filled with printer’s ink, while horrid gaps appear in the midst of words which have a reasonable claim to continuity. The bindings are showy and weak, and the books fall to pieces after a few months’ wear. The titles are alphabetically arranged from “Adam Bede” to “Woman in White,” the oak case is a rough but highly varnished affair costing perhaps forty or fifty cents to manufacture, and the books are such as are printed for the consumption of department store buyers, who find them constantly on the bargain counters, “marked down to 48 cents,” and sometimes even cheaper. In one case which recently came under my notice, as an incentive to school-room decoration a beautiful picture in a “massive *solid gilt* frame” was

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offered with the library. The "solid gilt frame" was, as might be expected, a delusion; as for the picture — I spare you a description of its horrors. This is not a fanciful story, but a plain statement of the manner in which rural and village school boards in some of our Western States are solicited to purchase libraries, and in which, alas, many do purchase them.

A good school library may begin in a very small way. Twenty well-selected books are more valuable than a hundred carelessly selected ones, and the need of economy is often a real advantage, since it makes the teacher distinguish more carefully between the essential books and those which are only useful. A good library is a growth. It is never completed, and is often more valuable when it has gained by slow accretions the volumes that have been found to be indispensable to it than when it has sprung into being like Pallas, fully equipped and ready to do business.

Buy well-made books. Some people cannot understand why books issued by reputable publishers and dressed in very modest bindings should cost more than the department-store variety, with their wealth of ornamental

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stamping and their “fool’s gold” decorations. But the teacher who has admitted the latter class of volumes into a school library knows, having learned by experience that a well-made book is cheaper than a flimsy one, even though its first cost be twice as great. It should be a part of the education of every boy and girl not only to know the difference between a noble book and a common one, but also between an honestly made book and one made to deceive. Especially should the books of a school library conform to the mechanical standard which Ruskin demanded,— “printed in excellent form, for a just price; but not in any vile, vulgar, or, by reason of smallness of type, physically injurious form, at a vile price. For we none of us need many books and those which we need ought to be clearly printed, on the best paper, and strongly bound.”

It is perhaps unnecessary to urge the teacher to beware of donations,— dead books which are generously bestowed upon the school library because they are of no further use to anybody. There is a current notion that the scope of a library is large enough to include any book, not absolutely immoral, which contains informa-

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tion. Of the large public library this is perhaps true, but the school library should be a working library and every book in it alive. Nothing quenches the pupils' interest so quickly as an array of dry, unreadable, forbidding volumes. Throw them out!

The school library has, in its relation to the pupil, a two-fold use: (1) it supplies good books for home reading — either such as appeal to the pupils' individual tastes, or such as are recommended by the teacher to amplify the work of the class, and (2) it affords in the school-room an opportunity to get information on specific topics. Every good school library fulfils these two functions, and thus embraces both a circulating and a reference library.

The foundation of the circulating section of the library should be the "books of power" which have been already suggested for the home library and for supplementary reading in the school. As the school library in its broadest sense includes all sets of books owned by the school and used for supplementary reading, there need be no duplication. The library simply extends the range and amount of this literary material, providing more than is neces-

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sary for the work of the reading class and stimulating the child to follow up his acquaintance with the great masters of English prose and poetry to whom he has been introduced in the school-room.

In addition to this literary foundation, the circulating section of the library should provide good reading books on science, nature, geography, history, and kindred branches — “books of knowledge” — which will add to the interest and value of the daily lesson and give to the pupil a wider outlook. Here belong such books as Tyndall’s “Forms of Water,” Ingersoll’s “Book of the Ocean,” Grant Allen’s “Story of the Plants,” Ball’s “Starland,” Jordan’s “Science Sketches,” Livingstone’s “Last Journals,” all of which not only extend but enliven and make more effective the material of the text-books. A suggestive list of several hundred books adapted to school libraries will be found in the Appendix to the present volume.

The reference section of the library is equally important. It is the laboratory where the pupil investigates literature and history and geography, using cyclopædias instead of test tubes and books instead of batteries. Every

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teacher knows that the knowledge which a child *discovers* is worth twice that which is given to him in his text-book, cut up and partially predigested. So the reference library has come to be a *sine qua non* in modern education, and the fuller and more usable it is the more deep and sure will be the foundations provided for the pupil's knowledge.

The reference library should contain, first of all, good dictionaries — more than one — a Webster's International, Webster's Imperial, Standard, or Worcester's, and by all means a Century if the funds will permit; for the Century gives more fully and exactly than any other dictionary the origin, the history, the organism of words,— and of all that a pupil learns at school the one thing that marks his degree of culture is his knowledge of words, his ability to use them rightly, to know them intimately, to distinguish between so-called synonymous words which mean quite different things. Most words are full of a significance that the un-educated person never feels, and in proportion as one recognizes these finer meanings will he be able to appreciate the highest literature. Besides the dictionaries, Roget's "Thesaurus

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of English Words" and Crabbe's "English Synonymes" are of great value in giving the pupil this ability to make and to understand fine distinctions.

Then come encyclopædias, the most useful of which we believe to be the New International. This covers a wide range of subjects, provides enough information but not too much, is exact, authoritative and, withal, exceedingly well written. If a second set can be purchased, it may be well to get the Britannica; but the Britannica is so full that the average child who consults it loses himself in its detailed and technical information and misses the salient fact for which he is seeking. Lippincott's "Gazetteer of the World" is almost a necessity, and Lippincott's "Biographical Dictionary" is useful, though much of its information is to be found in the dictionaries and encyclopædias. The best biographical dictionaries of living men and women are "Who's Who in America," and "Who's Who" (English), which should be replaced by new editions every three or four years, or as often as issued. A few good histories of the Eastern nations, Greece, Rome, France, Germany, England, and the United States; a

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standard geography, like Mill's "International"; a historical atlas — Labberton's is perhaps the best; a group of practical science books which will enable children to identify the flowers, birds, and butterflies; a simple reference book on art, such as Hoyt's "World's Painters and their Pictures," and on mythology, as Bulfinch's "Age of Fable," or, better, Gayley's "Classic Myths in English Literature"; finally, a book of familiar quotations — Bartlett's, by all means, and a year book of current knowledge — either the "New York World's" or the "Chicago Daily News'" annual almanac, — these form the nucleus of a reference library which may be extended as the needs of the pupils demand and as the available library funds permit. A fuller list is suggested in the Appendix.

But with the finest possible collection of books the school library problem is only half solved. The pupil must be taught to *use* the library, else it has entirely failed of its purpose. There are unfortunately some schools in which the pupil, like the youth in the Arabian tale, has treasures of priceless value just before *him*, but cannot reach them because he does

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not know the talisman which can open the door. More than a half-century ago, Emerson, with his prophetic insight, voiced the need of a professorship of books,— of the employment of men or women in our colleges to teach the student how to unlock these treasures, where to go for instant information on any given subject, and whom to trust as guides. This need is now met in some of our colleges and in a few secondary schools by reference librarians, who help the students in their researches and in some cases give them talks on the use of the card catalogue, Poole's Index, encyclopædias and dictionaries, systems of classification, and whatever else may tend to make them familiar with the library and perfectly at home in it. In the graded schools, too, much excellent work has been done by the children's librarians of the great public libraries, who visit the school-rooms at the teacher's invitation and talk to the pupils familiarly about books and how to use them.

To learn how to read and to get the most out of books is the important thing in our school training. Carlyle has said: "If we think of it, all that a university, or final highest

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school can do for us, is still but what the first school began doing,—teach us to *read*. We learn to *read*, in various languages, in various sciences; we learn the alphabet and letters of all manner of books. But the place where we are to get knowledge, even theoretic knowledge, is the books themselves! It depends on what we read, after all manner of professors have done their best for us. The true university of these days is a collection of books."

## CHAPTER VII

### THE PUBLIC LIBRARY

**A** ROOM in the sunniest corner of the library building, ample shelves well stocked with books, low tables around which sit a score of children reading, whilst a sweet-faced woman helps them find the books they want and introduces them to the world of the great and wise, finally, an atmosphere of peace in which the hurly-burly of the outside world finds no place — this is what the public library is giving to the children.

It was not so very long ago that children in the public libraries, like dogs in the parks, were unwelcome unless kept in leash by a responsible attendant. If one of tender years happened to stray into those awful precincts alone, he was gently but firmly shown to the door and told to run away. But all this is changed now, and some of our public library authorities are raising the question whether the children are not getting more than their just share of attention, to the neglect of their elders.

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"The story hour," which has come to a recognized institution in our best public libraries, is doing as much as any other library influence to interest children in good reading. A certain period is set aside, sometimes regularly each week, sometimes on special occasions or holidays, when the children's librarian, an expert story-teller from without, who has both sympathy and discrimination, gathers the children about her and tells them the tales that form the basis of our best literature. Listening to stories is the natural approach to reading from books, and is the first step toward the acquisition of culture.

But it is not only in the reading-room that children are made to know and to love books. As Mahomet to the mountain, so the library goes to the child, if the child will not come to it. The idea of the peripatetic library — "travelling library" as it is now generally called — is in line with modern progress. In the twentieth century days space has been annihilated by rail and steam, inertia has been overcome, locality has been destroyed, the world is on wheels. The commercial traveller brings his samples to the country merchant, the

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his order, and sends his goods in an incredibly short interval of time; the university lecturer delivers six parallel courses of lectures in six States and appears at each point regularly once a week; the political orator addresses a crowd from the rear platform of his special car, and almost before the words of his parting injunction have faded away is in the next town urging another audience to vote for Smith and defeat the rascal Jones; even churches are built in railroad coaches, the itinerant evangelist ministering to a dozen charges and bringing his house of worship with him. What then so natural in these days of locomotion as the travelling library?

We are probably indebted to the Scotch for the germ which has developed into this important system of book distribution. Early in the last century—in 1810 I believe it was—a collection of religious tracts was circulated in Scotland, augmented a few years later by books of standard literature and science. These “itinerant libraries,” so-called, flourished for more than two decades but finally died of inanition. Thirty years after their disappearance Australia developed a peripatetic

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system, and somewhat later the Universities of Oxford and Cambridge sent out university extension libraries; but the travelling library in this country dates from 1889 and owes its origin to Mr. Melvil Dewey, director of the New York State Library, at Albany.

The travelling library is simply an extension of the State library, or in some cases, as in Wisconsin, of the county library,—twenty-five, or fifty, or a hundred books being sent out at a time and entrusted for three months or six months to the care of a responsible person, who becomes a local or sub-librarian. This local librarian loans the books to children as well as to adults, under a simple code of regulations, returning the entire library when it has served its purpose and receiving in exchange a new selection of books, thus keeping alive the interest of the readers and stimulating them to read. Stations are established in village shops and post-offices, often in farm houses at some distance from the towns but conveniently located with reference to the rural population. In a number of States travelling librarians are employed. The travelling librarian is a real literary evangelist, preaching

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the gospel of good books. He strengthens the hands of the local librarian, revives the flagging interest, establishes new centres, and carries light into the dark places. What a field of usefulness is open to him! Coming into personal contact with hundreds of people, young and old, to whom the world of books is a *terra incognita*, he rescues many a country youth from intellectual starvation, fans in some the spark which shall kindle into genius, and in others not so gifted stimulates the intelligent use of the powers which they possess, insuring at least better crops and broader citizenship.

The transportation of the libraries from place to place offers a problem which each State is working out for itself. In some localities, notably in the South, the railroads, recognizing the philanthropy of the idea which underlies this library movement, are shipping the libraries without charge. In other parts of the country the local centre pays a nominal amount to cover the cost of freight. Mr. Dewey strongly advocates, and has already put into commission in New York, a type of library wagon driven by a trained librarian, who, after

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the manner of the religious colporter of a former generation, goes from station to station, carrying his books with him.

The children have a large share in the travelling library. In most libraries from one-fourth to one-third of the books are adapted particularly to children's use, and children are among the most devoted readers. In a small village in New York State a girl of thirteen recently drew from a travelling library during the six months of its stay thirty-two books. A boy of fifteen drew twenty-five books. The statistics at other points show an interest almost as great.

Several of our large city libraries, notably the Carnegie Library of Pittsburgh and the New York City public library, have adapted the travelling system to urban conditions and are sending out into the tenements trained children's librarians, bearing good books. The books, in libraries containing from twelve to twenty volumes, known as "home libraries," are placed in the hands of certain families, who agree to take care of them for a specified time and to loan them to such neighbors as may wish to read. Little circles are thus formed

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—for the most part of children, though grown-up members of the families join in them, too. The library visitor comes once a week and talks to them, tells them stories — such stories as are told to the library children during the “story hour.” Then she makes the connection between the story and the book, taking a volume from the case, and reading a few interesting pages from it. After a friendly hour she goes away, leaving the seed to germinate. When one set of books has been read through she brings a new set and takes the old ones back — very dirty, probably, but the city can well afford to burn them and buy more, for the books are making citizens, and these children who are learning to read good literature will not need so many policemen to look after them a few years hence, thanks to the library visitor.

Nor does this beautiful and far-reaching philanthropy stop with the reading of books. The library worker gains the confidence of parents as well as of children. She learns the troubles and discouragements of the lower strata of society, and is able to give help. She does much of the work usually accomplished by the “friendly visitor” of the charitable

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organizations, and does it more effectively, for the unfortunate ones who are most in need of aid and sympathy are shy in the presence of charity and often suspicious of the church.

Another important movement in library extension has to do with the placing of libraries in the schools, its aim being to bring into accord the work of the two great educational influences of the present age, the public library and the public school. When one stops to consider the many points at which the work of the librarian and the teacher overlap, it will be seen that a great saving of energy and an enormous gain in efficiency must result from this union. The function of the library is to put the right book into the right hands — not only into the hands that are outstretched for it but into those in which it will do good. The librarian, busied with the details of administrative work, purchasing, classifying, cataloguing, keeping in order, though she may have — and *must* have — sympathy with the children who frequent the library, cannot come into that close relationship with them which is enjoyed by the teacher, who has them with

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her six hours in every day, Sundays and holidays excepted, who directs their intellectual progress, and who comes to know their needs more intelligently and often more sympathetically than even the parent.

These considerations have led to the development of a system in which the public library places its resources at the command of the schools, the librarian giving of her practical knowledge of the books, and the teacher of her knowledge of the child. The librarian visits the school and talks to the children, tells them how to "find things" in books, tells the younger ones a few good classic stories and suggests where they may find others, tells the older ones how to use a card catalogue, how to run down a reference, where to find good material to help them in their history and geography. The teacher makes individual application of the librarian's generalities and fits a particular book to a particular want. The librarian is the specialist; she has at her fingers' ends the entire *Materia Medica* of the library, and is skilled in the uses of all sorts of books; but the teacher is familiar with the child's constitution and habits, a sort of knowledge

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quite as important. Consultation of this sort is in line with modern practice and is yielding pronounced results in school-rooms where it has been tried. The books are supplied from the school library, so far as the school library can meet the demand; but beyond that point the public library is drawn upon and offers from its greater resources a wide range of reference material and books on special subjects appropriate either to the work of the class or to the celebration of the annual festivals and the birthdays of great men and women. These books are sent to the school-room for reference or distribution, and the school is thus made in effect a branch library, or, if you please, a travelling library station.

If the public library is convenient to the school — and in villages it always should be — the reference work is often best done in the library itself. This method has the double advantage of affording a quiet place in which the pupil may work without distraction, and of familiarizing him with the library — helping him to acquire the “library habit.” If the alliance of school and library accomplished *nothing* beyond this, it would be well worth

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all the efforts that have been put forth in its behalf.

The object sought by both librarian and teacher is the culture of the child — particularly the development in him of a discriminating love of books, for this is the straight road to culture. The child is placed by law under the influence of the teacher during just those years when, if ever, the reading habit is formed and the trend given which determines the child's intellectual life. It is a critical period, and no agency should be overlooked which can contribute toward the end in view.

In such ways as these the public library is reaching out after the children. In the country farm-house, in the city tenement, and in the school-room, as well as under its own roof-tree, it is bringing to them the knowledge of a great new world — a world of opportunity, of encouragement, of delight. It is extending their vision over distant lands and bygone centuries, acquainting them with the secrets of nature and the mysteries of science, opening their hearts to the sweet influences of poetry, and pointing out to them the path of righteousness and truth.

## CHAPTER VIII

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OLD Richard de Bury, writing his "Philobiblion," more than five centuries ago, quaintly apostrophizes books: "O books! Ye are the golden pots in which manna is stored and rocks flowing with honey, nay, combs of honey, most plenteous udders of the milk of life, garners ever full; ye are the tree of life and the fourfold river of Paradise. Ye are the stones of testimony and the pitchers holding the lamps of Gideon, the scrip of David from which the smoothest stones are taken for the slaying of Goliath. Ye are the golden vessels of the temple, the arms of the soldiers of the Church, with which to quench all the fiery darts of the wicked."

Richard de Bury's library was, no doubt, largely theological in its scope — as became a worthy churchman. There were, of course, copies of the Greek and Latin classics and a sprinkling of the more frivolous poets, which he excuses as being, on the whole, not antag-

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onistic to truth, because a man "may make of any subject, observing the limitations of virtue, a study acceptable to God." But as during the Dark Ages, the monasteries were the houses of learning, and as monks were the writers as well as the copyists of books, it was inevitable that literature should take on a religious hue and that its function should be regarded as particularly to strengthen the faith, and, as the good bishop put it, "to quench the fiery darts of the wicked."

More than four hundred years after Richard de Bury's expression regarding the use of books, the Sunday-school library came into being,—and it is surprising to note how little change had taken place in the Church's conception of literature. Books were published, it is true, which were merely entertaining, and some few which were both entertaining and ennobling, but the founders of the Sunday-school library frowned upon them, feeling that the books which the Church offered to her children should be religious books,—nothing else. This feeling resulted in a class of juvenile literature which was unspeakably dreary; and not only dreary, but puerile as well, for its authors

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found it necessary to dilute their theology and administer it for the most part in story form, in order to induce the child to read it at all.

This religious fiction was sharply distinguished from all common or profane fiction and showed, with some variations, piety triumphant and the sinner punished. The earliest Sunday-school literature was more or less sectarian, each denomination through its accredited publishing house issuing its own books and holding itself responsible for the strict orthodoxy of its output. Later, this idea gave way to the broader view that mooted points of theology should be excluded from Sunday-school literature — a plan which made the books a trifle less heavy, but did not alter their other characteristics. The heroes and heroines were still preternaturally pious and generally died young. Their pleasures were unworldly, and their enthusiasms were of that spiritual sort which no healthy boy or girl can understand. I remember how in my childhood I disliked them — how I feared to be too good lest I might in some faint way resemble them and might, like them, be marked for early death.

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It was soon discovered that this literature had failed in its object, because no normal child would read it except upon compulsion, and having read it, was likely to be driven into an attitude of hostility to the things which it set forth. The conception of the Sunday-school library then underwent a change. It was secularized, and from being an effort at religious training it became merely a sort of lure, like the reward-of-merit card, the prize book, and the Sunday-school picnic. Oliver Optic and Henty displaced the pious stories of earlier years and Huckleberry Finn became a popular favorite. For a time this new idea of the Sunday-school library accomplished its purpose, but as the public library, growing in popularity and influence and extending along the same lines, has been able to place a fuller and better class of books within reach of children everywhere, the library in the Sunday school has finally lost its power to attract, and has found no longer an excuse for being. Thus we hear of the passing of the Sunday-school library, and many eminent Sunday-school workers and speakers have sung its requiem.

For my part, I believe there is still a place

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for it. It will not be the library of the former generation with its cant and artificiality, nor that of the present generation with its sensationalism, but a library of pure, good literature at once attractive and ennobling — a literature which shall assist in the work of the Sunday school by teaching better morals and advancing higher ideals; and an important division of it shall be devoted frankly to subjects connected more or less intimately with the study of the Bible.

Will you serve with us, kind reader, on a committee entrusted with the reorganization of a library along such lines as we have indicated? The destructive work must precede the constructive, and will prove quite stimulating, we are sure, for man is naturally a destructive animal, never quite outgrowing the joy of smashing things; and to be turned into an average collection of Sunday-school books with a free hand causes all one's savage instincts to rise up and take possession of him.

Upon what, then, shall we first lay violent hands? There is that long line of "Elsie books," with their vapid sentimentality, tracing the heroine from early childhood to old age and

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continuing the baneful succession through her children, grandchildren, and various kin. She is taken east, west, north, and south, to the World's Fair, to Nantucket, to—Heaven knows where. There are thirty-five volumes of the stuff, including those devoted to "Mildred," a friend of Elsie's, who also grows up, is married, and has children expressly to provide material for more volumes. This is probably the most useless lumber that we shall find in the library. Into the dust-bin with it!

Then there are the "Prudy" books by Sophie May, intended for somewhat younger readers. Shall they share the same fate? Perhaps you suggest that they are interesting to small children, rather bright — in spots — and really do no harm. Faint praise, it must be confessed, and yet not altogether warranted. For while one or two volumes of this sort may furnish innocent diversion, what shall we say of thirty? Children are fond of them, no doubt. So are they fond of pie, but pie in unlimited quantities is generally held to be inferior to bread as an article of diet. The most remarkable feature of both the Prudy and the Elsie books is their persistent continuity. Each volume contains

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the germ of another, suggesting those cleverly made nests of boxes devised, we believe, by the Japanese, each box of which on being opened discloses another within, a little smaller, until the investigator reaches one so tiny as to seem scarcely worth opening at all. Yet he has not reached the end! It is wonderful how long it is before he does reach it.

That shelfful of books with worn bindings, indicative of much use, are the Oliver Optic output, the delight of two generations of boys. The writer was recently asked for an opinion as to whether these books are harmless, and at first was inclined to deal leniently with them. I remembered a small boy who some thirty years ago or more — I will not say how many more — read them and named his dogs and rabbits,—yes, and even insensate spools — after their heroes, and acted out the glorious fights of Waddy Wimbleton and Tommy Topleton, or shut up the vicious Shuffles in the brig of the Young America. I remembered how he squandered the small earnings of several weeks to hear their accomplished author in a public reading, and actually *shook hands with him after it*, and went away with a sense of awe

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greater than if he had touched the hand of royalty. Many men of the present generation have that kindly feeling for Mr. Adams which is born of boyish memories. But have you ever reread one of his books since your peg-top days? I did, as an experiment, partly in the interest of literature and partly, I confess, with a hope that I might feel again one of those rare thrills that used to come with the reading of them — but I did not finish the book. I stopped midway with that sense of mingled sorrow and humiliation which often follows the disillusionment of a first love. Seen in the light of maturer judgment, these heroes of Mr. Adams's are tawdry enough, and their declamations suggestive of cheap melodrama. The best that can be said of the *Optic* books is that they are not immoral; as for their literary quality, they are the veriest claptrap. In number they are imposing, there being by actual count one hundred seventeen of them. What can be expected from a writer, of very moderate ability, who chooses to spread his energy over so wide a space?

A successful rival of Oliver Optic for the favor of the present generation of boys is

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George A. Henty, the English war correspondent. He has written only seventy-three books, and is therefore not entitled to quite the consideration due to the achievements of his somewhat elder American contemporary. Yet in his seventy-three volumes he has given us considerably more bloodshed than we find in Oliver Optic's one hundred seventeen. He fairly revels in gore. His admirers point to the fact that he is writing history, and therefore finds it necessary to introduce a quantity of slaughter; but history is not all slaughter, and boys will grow up into more peaceful citizens if they have rather less of that sort of thing. With Henty, history is only a background for a story, and often, as he portrays it, not a very consistent or truthful background. From "The Cat of Bubastes" to Buller's campaign in South Africa, he touches almost every period, but his best books are those describing the modern English warfare, of which he himself was an eye-witness and about which he is therefore competent to speak.

We now reach the Reverend E. P. Roe's novels, once in high repute for Sunday-school libraries and much read by those who abstain

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from ordinary fiction, deeming it trivial, but who feel justified in taking deep draughts of this particular sort because of its religious stimulus. Mr. Roe's books belong to that class of fiction the heroines of which Miss Repplier has happily described as "dividing their time impartially between flirting and praying, between indiscriminate kisses and passionate searching for light." Now, no reasonable person can object to a good, frank love story, such a story, for example, as "The Bride of Lammermoor" or "Lorna Doone"; but your stories in which religion is used as a mask for love-making, or in which love-making is employed as a sugar-coating for a sermon, are bad, and the sooner we throw them out the better.

As for Miss Rosa Nouchette Carey, there is little in her volumes worth the reading. Miss Wetherell and Miss Amanda Douglas I place, on good authority, in the same class. I have not read their books. In view of the brevity of life and the fact that there is more good literature in print than I can ever hope to acquire, I have followed Bacon's suggestion and have been content with reading a few

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of these volumes by deputy — with much sympathy, be it said, for the deputy.

But, happily, there is a pleasanter side to this discussion. It is the constructive side. Having disposed of the rubbish, what shall we put in our library?

First of all, books that help to build character. By this we do not mean formal religious or formally moral books, or, in fact, any formal sort of books whatever. The moral influence of a book is like the fragrance of a flower. It is intangible. A moral which obtrudes itself repels a child. He must not know that there is in the book a sermon for him. It is better that the author who writes it shall not know. But a good man or woman writing for children — and writing with judgment and literary skill — cannot any more help making a morally helpful book than he can help influencing morally the people with whom he comes in contact. He will unconsciously write himself into his work.

Many books have been written, like those of a former generation already referred to, which are exceedingly moral, yet which fail of any influence because they are so insufferably dull

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Therefore the second qualification of a good Sunday-school book is that it shall be interesting,— interesting not so much to the book-worm who will read anything, but to the normal child who likes life and action and who will not read any book in which he does not find them.

The third qualification is that the book shall have literary merit,— that it shall be a *real book*, not a clumsy imitation of one. Charles Lamb in one of his essays writes: “I confess that it moves my spleen to see these *things in books’ clothing* perched upon shelves like false saints, usurpers of true shrines.” There are many books written to instruct or to entertain the young which fall into Lamb’s classification of *biblia a-biblia*, together with “court calendars, almanacs, draught-boards bound and lettered at the back ‘Paley’s Moral Philosophy;’” etc. They are not books in the literary sense; there is nothing literary about them. Their authors presume upon the all-embracing appetite of childhood, and think that the young reader will not know that he is being cheated. They are like the man who fed bricks to the ostrich. The ostrich ate them thankfully, but they did not agree with him, and he died.

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Now, it may not be the function of the Sunday school to teach literature,— aside from the literature of the Bible,— but in teaching morals and religion it cannot afford to ignore anything that will minister to the child's complete development; least of all can it afford to give him that which will weaken one of his finest faculties. The German government requires that its army officers visit the art galleries and go to the opera a reasonable number of times each year. This is not to make them better soldiers, but to make them better men. Surely, the aim of the Sunday school should not be less inclusive.

These, then, are the three requisites of a good Sunday-school book: moral influence, interest, and literary strength. It may be argued that these are also the requisites of a good public library book for children, or of a good school library book. In a broad sense this is true, but the Sunday-school library should emphasize somewhat more strongly the moral element and give less attention, except in the department of Bible study, to the merely informational.

Fiction there should be, and plenty of it,

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provided only it is strong and true. For the older readers, Scott and Thackeray and Dickens and George Eliot; for the younger, the standard stories already mentioned as suitable for school and home. I think the Sunday-school book which impressed me most as a boy was Edward Everett Hale's "*In His Name*," a strong and beautiful story of the Waldenses. This is a type of the best fiction for young people, a book that leaves with one a sense of the beauty of righteousness, that strengthens faith, that gives to life a fuller and a deeper meaning, and that brings one a little nearer to the Author of life.

Other works not so religious in spirit have a similar effect. Miss Alcott's "*Little Women*" and "*Little Men*" exercise a profound influence for good by showing the charm of a pure, healthy, joyous home life. It cannot, perhaps, be expected that all of Miss Alcott's stories should be as good as these, but "*The Old-Fashioned Girl*" is not far behind them.

Susan Coolidge has written a few good books and others not so good. Her "*Katy Did*" books start well, but her last title, "*What Katy Did Next*," is a naive admission of an

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exhausted inventive faculty. She finishes her heroine in three books, and deserves credit for not dragging her through six.

Mrs. Burnett's "Little Lord Fauntleroy" and "The Little Princess" (the revised version of "Sara Crewe") are interesting and helpful; so are Mrs. Dodge's "Hans Brinker," "The Land of Pluck," and "Donald and Dorothy"; Mrs. Jackson's stories, "Ramona" for the older children, "Nelly's Silver Mine" and "Cat Stories" for the younger; Mrs. Richard's "Captain January," "Melody," and "Queen Hildegarde"; Miss Wiggin's "Rebecca," "Timothy's Quest," and "Polly Oliver's Problem"; Mrs. Whitney's "We Girls," "Homespun Yarns," and "Faith Gartney's Girlhood"; Miss Jewett's "Play Days" and "Betty Leicester's Christmas"; Miss Johnston's "Little Colonel" and "Two Little Knights of Kentucky."

Of stories of boy life, Hughes's "Tom Brown at Rugby" deserves the first place. More modern and appealing somewhat more strongly to American boys are those three stories by Ralph Barbour, "For the Honor of the School," "The Half-Back," and "Behind the Line." Holland's

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“Arthur Bonnicastle,” slightly different in its atmosphere, is a strong book with a lesson. Edward Eggleston’s “Hoosier School Boy,” Page’s “Two Little Confederates,” and J. T. Trowbridge’s glowing pictures of boyish activity are strong and inspiring.

From contemporary English and Scotch writers we have some of the best stories for young people that have ever been written. William Black, Ralph Connor, Ian Maclaren, George Macdonald, Mrs. Mulock-Craik, and Miss Ewing have widened the range of our children’s reading and have given them both good literature and a moral uplift.

I am old-fashioned enough to believe that with these modern stories our young people should not be allowed to lose sight of the novels of Jane Austen and Maria Edgeworth. They are not in very high repute during these strenuous modern days and, it must be confessed, are not very stirring. But they are natural and simple and healthful,—far more healthful than our highly spiced modern fiction. Charlotte Bronté, too, and Jane Porter and Mrs. Charles should find a place in our list.

Then, leaving Fiction, there is the field of

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**Biography.** Biography is the moral, responsible element in history. It is history in the concrete. Aside from showing the influence that an individual may exercise on the world or the nation, it offers to the young the stimulus of great examples. We should recommend not so much the biographies of Cæsar and Napoleon as of Washington, of Franklin, of Lincoln, of Nelson, of Robert L. Stevenson, of Horace Greeley, of John G. Whittier, of Frances Willard, of Louisa M. Alcott. One of the most stirring biographies of recent times is that of John G. Paton, missionary to the New Hebrides, edited by his brother, James Paton. It is thrilling enough to suit any boy, and it emphasizes the point so often overlooked, that success in life is not always to be measured by conventional standards, and that to do good is better than to be famous. Balfour's "Life of Stevenson," Southe's "Life of Nelson," Scudder's "George Washington," Butterworth's "Boyhood of Lincoln," Elbridge Brooks's biographies of Lincoln, LaFayette, and Grant, Dr. Hale's "A New England Boyhood," Miss Bolton's books of "Boys and Girls who became Famous," Parton's "Captains of Industry,"

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Riis's "The Making of an American," Booker Washington's "Up from Slavery," Helen Keller's "Story of My Life"—these are but types of the sort of biography that generates moral force.

History should be represented, as in the school or public library. Lowell, in his address at the opening of the public library at Chelsea, concisely expressed its ethical value when he said: "It teaches that there is a sternly logical sequence in human affairs, and that chance has but a trifling dominion over them,—teaches perhaps more than anything else the value of personal character as a chief factor in what used to be called destiny."

Geography, Travel, Nature, and Science will find a place, of course, but not so important a place as in the school or public library, since these branches are for the most part instructive rather than inspirational. Local conditions will have much to do in determining the proportion which they should bear to the rest of the library. If the public library is not easily accessible or not much used by the children, books of this character should be more numerous than otherwise.

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Under the head of Essays and Miscellanies may be grouped a class of books which afford opportunities for both inspiration and culture. This part of the library will appeal to young people approaching manhood and womanhood,—at that period when the mind is open to receive impressions and the heart quick to respond to noble thoughts. Emerson's Essays, Ruskin's "Sesame and Lilies," "Ethics of the Dust," "Crown of Wild Olive," and "Athena, the Queen of the Air"; Van Dyke's "The Blue Flower"; Drummond's Addresses and "Natural Law in the Spiritual World," Hamilton Mabie's "Books and Culture" are representative of the class. A few books of wholesome counsel will be read with interest and profit at this stage. Such are Smiles's "Self-Help," Mathews's "Getting On in the World," Bishop Spalding's "Education and the Higher Life," Clark's "Self-Culture," Lubbock's "Pleasures of Life," Munger's "On the Threshold," Wilson's "Making the Most of Ourselves," and Mrs. Starrett's "Letters to a Daughter." Books of practical sociology, like Miss Addams's "Democracy and Social Ethics," Riis's "Children of the Poor" and "How the

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Other Half Lives," Dr. Henderson's "Modern Methods of Charity," and Wood's "The City Wilderness" may be included in this section. They will enlarge the sympathies and emphasize the brotherhood of man.

Poetry, too, should be made much of. It is the medium through which the finest minds in all ages have expressed the deepest truths. Who like the poet can touch man's heart and arouse the best that is in him? Tennyson and Browning and Longfellow and Lowell and Whittier and Sidney Lanier, to say nothing of the older and greater poets, have not only made life larger and sweeter but, what is more, have made mankind better. The Sunday school can do no greater service than to put these great moral teachers within reach of the young.

We now come to that literature which is distinctly the province of the Sunday school, the literature of the Bible. To this a large part of the energy of Sunday-school librarians and library committees should be directed, for while the public library or the school library or the home library may supply other good literature, the Sunday school must supply the literature for its own work. It is as absurd for

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the Sunday school to depend upon the printed lesson helps alone as it is for the public school to depend upon its text-books. There must be a study or reference library.

This Biblical literature should include, first, a good Bible dictionary,—Hastings's is undoubtedly the best, though Davis's will answer if the funds will not at once permit the purchase of the larger work. Then an up-to-date atlas, such as MacCoun's "The Holy Land in Geography and History," "A Harmony of the Gospels," Burton and Stevens, a few standard works on Biblical history and literature—not too technical,—among which we should name prominently Kent's "History of the Hebrew People," Kent and Riggs's "History of the Jewish People," and McFadyen's "Introduction to the Literature of the Old Testament"; Rhees's "Life of Jesus," Edersheim's "Life of Christ," Burton and Mathews's "Constructive Studies in the Life of Christ," Mathews's "History of New Testament Times," Bartlett's "Apostolic Age," and Moulton's "Literary Study of the Bible."

There should be a few good books for teachers, treating of the pedagogy of Sunday-school

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work. Burton and Mathews's "Principles and Ideals for the Sunday School," DuBois's "The Point of Contact in Sunday School Teaching," Forbush's "The Boy Problem," Coe's "Education in Religion and Morals," Elizabeth Harrison's "Study of Child Nature," and Sully's "Studies in Childhood" indicate the line of thought.

The literature of missions should not be overlooked. Many Sunday schools are not greatly interested in missions — more 's the pity. Perhaps it is because the superintendent is not greatly interested in them. A missionary organization in the Sunday school or the missionary committee of the Christian Endeavor Society can do much to awaken an interest, but they can do it most effectively by getting bright and readable missionary literature into the hands of the young people. Many Sunday schools depend for their missionary inspiration upon chance talks from returned missionaries who happen to be in the neighborhood. No comment is necessary on the average missionary address of this sort. Most of us have at one time or another felt its depressing influence — some of us very many times. If instead of

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these talks our young people could get their inspiration from the brightest minds in the missionary field, in words carefully thought out and expressed in literary form, there would be inspiration indeed. That notable series of books which includes Hodgkins's "Via Christi," a general introduction to the study of missions, Mason's "Lux Christi" (missions in India), Griffis's "Dux Christus" (missions in China), and Parsons's "Christus Liberator" (missions in Japan), in spite of their formidable Latin titles, are full of life and interest.

Having selected our Sunday-school library, we are confronted by the problem of how to handle it. The methods commonly in use are twenty years behind the times. An inexperienced youth is often selected as librarian — not because of any fitness for the place but simply to give him something to do and to keep him in the school. It is good for the boy, but bad for the library. This librarian, without any special knowledge of children's literature, is called upon to assist the pupils in selecting their books — often to select the books for them. In some cases he is even permitted to *choose and buy* new books. The children take

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what he gives them and after trying vainly to get interested, decide that the library is "no good."

The methods of distribution are even more primitive. In many Sunday schools a crowd of children may be seen each week at the close of the session standing impatiently before a little window in the wall, each waiting for a book, and in most cases getting at last something that he did not want. Titles often tell nothing. Perhaps he asked for "A Rose in Bloom," thinking it was something about flowers, or for "The Jewish Spectre" under the impression that it was a ghost story.

It is of vital importance that the Sunday-school library be placed in competent hands. Books, however good, are worth nothing unless read, and it is the duty of the management so to handle the library that they *shall* be read. Dignify the office of librarian by securing for it the best equipped man or woman in the church — one who is familiar with children's literature and, if possible, conversant with modern library methods. Such men and women are willing to take classes in the Sunday school;

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they should be willing to undertake this work, which is quite as important and for which their training has perhaps particularly fitted them.

The librarian need not be expected to do the detail work. For this purpose several assistant librarians should be chosen from among the young men or women of the church — the custom has been to employ young men, but the gentler sex are, we think, usually more successful in gaining the confidence of the children. It should be understood that the duty of a librarian, and of an assistant librarian as well, is not simply to give out and receive books, keep records, and paste labels. He should advise the children as to what books are most interesting and what are the best for certain things, and the children should be encouraged to ask advice. It is an excellent plan to set aside a period each week,— perhaps on Sunday afternoon or at some other time than the school hour,— and invite the children to come into the library, to handle the books, and to find out what they really want to read. The librarian may give them a little talk similar to that of "the children's hour," which has

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done so much in the public library to encourage reading.

Besides the librarians, a strong and active library committee is a necessity. This should consist of from three to seven members, including the librarian. They should be selected because of their ability and their knowledge of children as well as of literature. They should decide upon all books considered for admission to the library, adding constantly to their list as new books appear or as older books of merit, previously overlooked, are rediscovered. We know a Sunday school where the control of the library is placed in the hands of a "governing board" of fifteen members, selected from among the trustees and leading members of the church, each one making an annual subscription of five dollars and thus solving the problem of financial support. The governing board appoints a library committee from the church at large, while the librarian is elected by the teachers of the Sunday school. The librarian selects his own assistants.

Next in importance to the management of the library and the selection of its books is its catalogue. This should be printed in conven-

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ient form, classified by subject and grade, and a copy placed in the hands of every pupil in the school. The arrangement should be alphabetical under each subject heading, but opinions differ as to whether it should be arranged by title or by author. We very much prefer the latter arrangement. It is in line with modern library usage, and emphasizes to the child the meaning of authorship. It teaches him that in every author's work there are certain characteristics which, if they please him, will lead him to read more.

The classification is also a disputed point. Perhaps the simplest is something like this:

1. Fiction.
2. Myths, Fables, and Fairy Tales.
3. History and Biography.
4. Geography, Travel, and Adventure.
5. Stories of Animals and Birds, Nature and Science.
6. Essays and Miscellanies, including Industries, Art, Government, and Social Studies.
7. Poetry.
8. Biblical Study and Teachers' Books.
9. Missions.

## THE SUNDAY-SCHOOL LIBRARY

Under each division give (1) library number, (2) author, (3) title, and (4) approximate age of pupils to whom the book is adapted, thus:

### FICTION

Lib. No.	Author	Title	Ages to which adapted	
			Hearing	Reading
1.	Abbott, Jacob:	Malleville Story of a group of children on a visit among the White Mountains.	8	11 to 16
2.	Alcott, Louisa M.:	Little Women The home life of an interesting family of girls.	8	11 to 18 Fine.
3.	Alcott, Louisa M.:	Little Men Boy life at a delightful home boarding-school.	8	11 to 18

A brief annotation under each title, or, at least, under titles that are not self-descriptive, is a great help to the pupil and saves many a disappointment.

With an efficient librarian, a judicious library committee, a reasonable appropriation and a good catalogue, the problem of the Sunday school library ceases to be a problem. Thus equipped, the library becomes a power for good—a worthy adjunct to the Sunday school. Neither the public library nor the school library can quite do its work, and if they could, it would not be wise to allow them to do it. The institutional idea is becoming more and more prominent in our church polity.

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The church does not need, perhaps, to interest itself in libraries or in free kindergartens, or in study clubs, or in lecture courses, for all these good things can be found outside, yet it surely is the Church's privilege to help to make the most of man, and the time has passed when religion could be considered as a thing apart from life.

## CHAPTER IX

### THE ILLUSTRATING OF CHILDREN'S BOOKS

ON a shelf in my library is an old volume, now yellow and dog-eared, which was a treasure of my grandmother's childhood. It was one of the few picture books vouchsafed the children of a century ago. I regard it with more than a book-lover's affection, and am constrained to look at it when at all pessimistic about the juvenile books which are being put forth by the publishers of to-day, for it emphasizes, as nothing else can, the development in the art of making books for children, and teaches us to be thankful for what the young people of the present generation have escaped. This volume is "A New Hieroglyphical Bible for the Amusement and Instruction of Children; Being a Selection of the most useful Lessons and most interesting Narratives, Scripturally Arranged, from Genesis to the Revelation, Embellished with Familiar Figures and Striking Emblems Elegantly Engraved. . . . Recommended by the Rev'd

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Rowland Hill, M. A. New York: Printed for and Published by the Booksellers. MDCCXCVI." The Preface further informs us that the author's object is "to imprint on the Memory of Youth by lively and sensible images the sacred and important truths of Holy Writ," and that "the utmost attention has been paid to select such passages for illustration and embellishment as contained truths the most obvious and important or historical facts the most interesting." Turning over the leaves we find one of the first "obvious and important truths" to be the following, labelled "Exodus xxxix, 28," without a suggestion of context: "And a Mitre of fine linen, and goodly Bonnets of fine linen and linen Breeches of fine twined linen." The "striking emblems elegantly engraved" consist of an episcopal mitre, two sunbonnets, and a pair of boy's trousers — the pictures taking the place of the words which they are supposed to represent, and thus forming a sort of illustrated rebus, to attract and interest the young.

Contemporary with this stimulating volume, was the well-known New England Primer, with its crude representation of Adam's Fall,

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and its mildly exciting picture of Mr. John Rogers being consumed at Smithfield, with a cheerful smile upon his face, and "His Wife with nine small Children & one at her Breast following him to the Stake."

The period which gave to the children of America the Hieroglyphical Bible and the New England Primer did not recognize the humorous or the fanciful as in any sense legitimate matter for the young, though the children's books of that epoch appeal to us of to-day with a humor which is quite irresistible. A child's book was then a serious matter, and mere amusement was an end for which it never aimed. The child was considered as quite able to amuse himself without assistance, and the proper function of the book was to instruct, correct, and admonish. As the New England Primer had it: "Thy Life to mend, This book attend."

But it is now to the illustrations rather than to the text of these books that I wish to call attention. They are fairly typical of the wood engraving of that period, though probably not the best work that could then be done. Bewick in England had made, some thirty or

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forty years earlier, his really admirable “Book of British Birds,” and “Book of British Quadrupeds,” but wood engraving had not come to be regarded as a fine art, and was used mainly to advertise merchandise, to call attention to the sailing of ships, and occasionally to act as a vehicle for imparting moral or religious lessons. Bewick’s books were so far superior to anything that appeared for almost a hundred years afterwards that they do not seem to belong to the epoch which produced them.

Turning from the juvenile volumes of the beginning of the nineteenth century to those of to-day is like passing from a darkened room out into the sunshine. Illustrating is now a distinct art, and illustrating for children is an important branch of it. Some of the best artists of the present generation have devoted their lives to the service of the child; and the function of illustrating has risen from merely embellishing the text to really interpreting it. We sometimes speak of the illustrations of a book, in connection with its typography and binding, as its “mechanical features,” but this characterization is not as often made as formerly, and should not be made at all. The

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pictures of a child's book are an organic part of it. They are as much to the child as the text—often more than the text—and determine in many cases his literary likes and dislikes. The interpretation which the artist gives to Cinderella may decide whether she is to be admired or only pitied, and Robinson Crusoe may be made an altogether kind and friendly person or a frightful semi-savage.

This influence is, of course, especially strong in the case of the very young. A picture is the simplest and most elementary expression of an idea. It precedes written language. The savage told his primitive stories by means of picture-writing before his descendants learned the use of letters; and as the childhood of the individual is a counterpart of the childhood of the race, the child to-day expects the picture to tell his story also, before the text is open to him.

If we grant the importance of pictures in fixing the child's impressions and forming his tastes, we must see to it that he has good pictures — pictures, first of all, that will attract him, for if they do not attract they will not influence him, unless it be negatively. Then,

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while they attract they must also cultivate his ideals of beauty and his appreciation of art; for how is he to learn what good art is unless it is often before him? And, finally, while it is not the function of children's pictures, as it is not the function of art in the large, to teach morality, they should teach nothing that is low, cruel, or debasing.

Having stated, then, as the first requisite of good juvenile pictures that they must attract the child, the question arises, What sort of picture does the child prefer? This is not easily answered. I have experimented with children in different grades of the public schools, and with others who have never attended school. The experiment has shown that the tastes of children vary almost as much as those of adults, and that they change as the child develops. There are, however, several well-defined likes that belong to every normal child.

The child likes color. The normal, untrained child likes bright color. A red hat attracts the infant, while a black hat does not. But as the child grows, he comes to see beauty also in subdued tones, and his training helps him to do this. He should never be taught,

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however, to despise pure, bright color. The love of it is the natural heritage of the child, and he should never outgrow it. All that we need concern ourselves about is to show him the beauty of harmonious combinations, and he will soon come to dislike those that are inharmonious.

Again, the child naturally likes a broad, simple treatment, whether in color or in black and white. This fondness for simplicity is somewhat modified, as he grows older, by an interest in detail, but it may safely be affirmed that a child of two years or less does not want detail in a picture. He wants only a distinct impression. My little girl, at the age of two, preferred a series of simple outline drawings in a *First Reader* to all her other pictures. There was a cat which she could see at a glance, and a cup which she instantly recognized as a familiar friend. This stage was passed in due season, and she began to show interest in a cat with a bell around her neck, and a cup with figures on it; but it was not until the perceptive faculties had developed that the love of detail came to her, and even when it did come, it did not supplant the fondness for simple treatment.

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and clear images. It does not do this in any normal child.

This outline drawing, combined with broad, flat color, is exemplified in the popular "poster style" of illustrating. It seems to be a suggestion from the Japanese, who have surprised the world by the effectiveness and the rare decorative quality of their art. This poster style has the elements which appeal to children. It may be regarded as the child's own method of expressing his ideas of form, as he draws his outline with a pencil and fills it in with the colors from his paint-box. But it is adapted only to the simplest subjects, and many modern illustrators make the mistake of trying to show by means of it all the details of a complex story. Figures in the foreground, background, and middle distance are hopelessly entangled, perspective is ignored, and the effect is dire confusion. When the illustrations are reproduced in line, without the aid of color, as in Howard Pyle's Robin Hood illustrations, the result is often absolutely chaotic.

Another mistake which is being made by modern illustrators for children is an affectation *of the antique and the conventional*. The

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child is confronted with archaic line-drawings suggestive of Dürer and the early German wood-engravers. All the life and dramatic interest of a situation are conventionalized out of it, and the dead remains are set forth in faded colors, with a decorative framework of historic ornament. Walter Crane is perhaps the best known exponent of this style, though the influence of it may be seen in the work of many others of our most popular illustrators. This conventional insanity appears in concentric spirals of hair and beard and in ellipsoid clouds lying on a sky of parallel lines. Now a child does not want to see his Crusoe or his Sindbad stiffened into a Knave of Spades. He does not care for the decorative. What he wants is life.

A boy of eight made a fair criticism on one of these crowded, flat, ultra-conventional illustrations when he gave as his reason for not liking it, that it was "all muddled up." The illustration was one of Charles Robinson's, but was in that artist's most involved manner. No modern illustrator perhaps possesses more sympathy than he with children, or can make more delightful figures of little folks when he keeps to the simple treatment, but he often

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attempts more than the method which he has chosen will allow. What is true of Robinson is true also of Crane, Pyle, Heywood, Sumner, the Rhead brothers, and other illustrators whose skill and whose artistic sense is unquestioned, but who have become so wedded to this particular method as to refuse to recognize its limitations.

One of the best exponents of the legitimate use of line-drawing is the French illustrator, Boutet de Monvel, who appreciates the beauty of simplicity and who possesses, moreover, that rare sympathy with child nature which is so essential in the drawing of pictures for children. Jessie Wilcox Smith shows in her work the same characteristics and is probably the most successful delineator of child life and child character whom we have in this country.

Another quality which is almost a *sine qua non* in pictures for children is action. Children like to see things *go*, and the figures which appeal to them are those which are doing something. A boy in the second grade chose a spirited picture, "A is for archer," by Stuart Hardy, in preference to a decorative treatment of Grimm's girl at the well, by Crane. When

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asked why, he replied, "Because I like to shoot." The picture must tell a story in order to interest the average child, and the story must be such as he can appreciate. This leads me to say that Hardy is one of the most satisfactory of modern illustrators for children. He is known mainly through his black and white pictures in the Nister books,—Mother Goose, Andersen's and Grimm's stories, and a few other volumes of the same class. His figures are drawn with a few strong strokes of the pen, and depict beautiful and lovable children. Abbey, Reinhart, and others of that class of standard illustrators whose work is not particularly for juvenile books, need not be mentioned here. What they have done for the young people has been done with the same fidelity to truth and artistic feeling which mark their other work. Fannie Y. Cory has done some excellent juvenile illustrating, and is yearly gaining in strength and vigor. Lucy Fitch Perkins shows in her later work the true artist's touch, and her graceful, airy figures are a distinct contribution to the work of the field which has she chosen.

Beauty is a quality which children are not

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slow to discover and appreciate in a picture. They like pictures of beautiful children. Maud Humphrey's little doll-faced cherubs are perhaps a shade *too* pretty. Certain boys, upon arriving at the superior age of twelve to fourteen years, affect to scoff at them, but it is doubtful, after all, whether their contempt is not directed mainly toward the elaborate frills and ruffles which encircle them,— at their artificiality, in a word, rather than at their prettiness. Kate Greenaway's quaint little figures are particularly attractive, and though the fitful aesthetic impulse which gave them birth has passed away, there is something too sweet and artistic in them to let them grow old. Reginald Birch's children are always popular. True, they are idealized children; if they were not, they would lose much of their charm, for children themselves are idealists. Their admiration goes out toward the things that are different from the every-day, and an ideal face appeals to them when an ordinary face does not. The tendency of modern art is to despise beauty and to strive for individuality. It is unfortunate that more have not attempted to combine the two.

As to the grotesque, it does not appeal

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equally to all children. Young children usually dislike it, though they are sometimes fascinated by it, as animals are charmed by a serpent. There is in most children a stage which begins at the age of about six or seven and lasts for several years, during which this desire for the extravagant, the uncouth, and the terrible sometimes becomes a passion. To fail to recognize the craving is usually to drive your children to satisfy it surreptitiously with the worst possible material. There is the grotesquely fearful and the grotesquely comic, and both have their fascination at this period. Your child will probably try your soul by discarding the artistic picture books which you have bought him, and by showing a decided preference for the adventures of "Buster Brown" and "the Katzenjammer Kids" as depicted in vivid red, blue, and yellow on the pages of the Sunday newspaper. Discourage these pictures by all means, but give him something good to take their place — something that is comical without being vulgar. Kemble and Peter Newell have given the children some exquisitely funny things — mostly in black and white. Denslow has done some good work in color, though he often comes

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perilously near the line of vulgarity. An expurgated edition of his "Father Goose," which should omit about one picture in ten, would make an excellent nonsense book. Of modern illustrators who handle grotesque subjects, Frederick Richardson perhaps shows as much delicacy and artistic appreciation as any.

As to the grotesquely terrible, the child must have a little of it if he insists, but don't let him have it at night if you value either his comfort or your own. He must be treated tenderly at this period, and the imaginative nature, which is then most intense, must be so trained as to lead him to enjoy the fanciful in beauty rather than in ugliness. Fairies are better than hobgoblins, and he should be allowed all the fairies he wants, until he outgrows them and asks for something more substantial.

Children like animal pictures in almost any form — dictionary and geography animals included. The most delicately fanciful treatment that has perhaps ever been given to the animal creation is that of F. S. Church. Church's animals combine the imaginative, the poetic, the grotesque,— all with the most

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delicate sense of humor, and with a sympathetic touch that makes the child at one with them.

So much for what the child likes. But his pictures should not only give him what he likes: they should give it to him in the best possible way. The touch of the true artist should be manifest in them. The child will find color in the vivid pictures of the Sunday newspaper already referred to, and at first he will appreciate it in that form quite as much as in the most artistic color plates which can be obtained. He will find a broad and attractive treatment in the advertisements in the street cars, and will be quite pleased with them. He will find action in the scrawls which he makes upon his slate, and will satisfy his craving for the grotesque with the crudest of caricatures. But here is where he needs careful and discriminating guidance. Let his books be illustrated by a master hand, and accustom him to the best art. It will not be long before he will recognize and appreciate it. By the best art, I do not mean necessarily that of Botticelli or of Raphael, though he should know some of the world's great art

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works as soon as he is old enough to understand them. I mean simply *true art*, whether the drawing be that of a cathedral or of a tin cup. There are too many illustrators who try to atone for poor draughtsmanship by a wealth of carefully wrought details — textures, shadows, and all that. Scores of amateurs have found a market for their work in the multiplicity of modern books, but their touch is readily discernible. Their figures are wooden, and their faces are expressionless. They are not artists; they are apprentices.

The child naturally assumes that the pictures which adorn his books are right pictures, and from them he gets his ideas of drawing — his first impression of what art is. There is no harm in giving him such entirely natural and enjoyable scrawls as those which illustrate Lear's *Nonsense Books*. He is not deceived by them. He takes them as a joke, and the joke is healthful and stimulating. These pictures of Lear's, with all their crudity, are far more expressive than many finished pictures which the child finds in his books, and which he supposes to be in some sort a standard of artistic excellence because they

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pretend to be something. Do not buy him books which are falsely or poorly illustrated. Better give him no pictures at all than wrong ones. Should he not be taught good art as well as good literature? Many a parent confesses with regret that he does not know the difference between a good and a poor picture. If he does not, he should see to it that his children know more about such matters than he knows himself; and if he cannot trust himself to select their picture books, he should ask the assistance of some friend in whose discrimination he has confidence. The well illustrated book costs a little more, sometimes, than the poorly illustrated book, and if it costs more it is worth more. Often it does not cost more, but only requires a little care and judgment in its selection.

We come now to the moral effect of pictures. While they are not to be considered primarily as a vehicle for teaching morality, they should never by inference or example teach immorality—and by immorality we mean anything that is mean or degrading. I have before me a child's book in which several boys are pictured as having tied a tin can to a dog's tail, and to be

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immensely amused at the struggles of the poor beast to rid himself of it. The accompanying story ends with the moral that this was a very wrong thing for the boys to do, but the artist has not expressed this saving conclusion. Both story and picture are bad, for while one boy will pity the dog, another will think it a good joke and will perhaps decide to try the experiment on the next unfortunate canine that crosses his path.

A small boy of my acquaintance became highly interested not long ago in the adventures of a naughty youth presented in the comic supplement of a well-known newspaper. The youth in the newspaper shampooed his sister's hair and anointed the poodle with a mixture of ink, glue, and the family hair tonic, leaving the remainder of the compound in the bottle for the use of his father and mother. The results as pictorially set forth were so intensely amusing that the small observer immediately took steps to repeat them in real life. Much mischief is suggested in such ways as this, and the suggestions come from artists who have little sympathy with children — knowing them *mainly as a theme to make jokes about.*

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Analyze the humor in the funny pictures of our newspapers, and you will find that in nine cases out of ten it rests upon somebody's misfortune,—an apple-woman upset by an automobile, a sleeping tramp annoyed by small boys, an absent-minded old gentleman walking into a tank of water. Such are the subjects that are given to our children to make them laugh,—while we are trying to teach them to be thoughtful of the comfort of others, genuinely polite, and considerate of every one.

All this emphasizes the point that the true artist for children must have sympathy for his audience as well as experience with them, must know what is good for them, and must love them too much to offer anything that is not of his best. The artist shows his character in his work. Let it be a good character, and the children will unconsciously imbibe from his pictures heroism, gentleness, and nobility. Let it be a mean character, and its influence will be mean. Fortunately there are plenty of good men and women who are illustrating children's books, and who are putting into their work not only skill and genius, but also good judgment, sympathy, and love.

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Let the parents and teachers — those who buy books for the children of the present generation — but discriminate in their choice, realizing that the picture is as important as the printed page in forming taste and influencing character, and they will soon see in their children the results of this powerful educative influence. They will see, too, an improvement in the illustrations of the books which are being offered to the young. Publishers will not issue poorly illustrated books if it is found that well-illustrated books are in demand. It is thus in the power of book-buyers to raise the character of all books by demanding what is best, not what is most expensive, but what is elevating both to the taste and to the morals.

## CHAPTER X

### MOTHER GOOSE

**I**N these twentieth-century days, Mother Goose needs no advocate to establish her claim to a place in literature. The time is past when she could be pooh-poohed into oblivion, or her glory dimmed by slighting reference to her audience. The children have spoken for her, and as it is the children to whom she addresses herself, they should be her jury. Adult judgment of juvenile literature is often faulty. It is hard for the grown-up to divest himself of the wisdom that the years have brought him, to become, for the time, simple and artless, to look out once more through the clear eyes of childhood, and judge a child's rhyme or story frankly by what it means to the child. But we are now coming to recognize that childhood has a literature of its own, and that though we may be too wise to fully appreciate it, it is quite as important in the mental development as is the literature of maturer years.

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Mother Goose is the starting point from which mankind begins its knowledge of books. The novelist whose latest volume is in its hundreds of thousands, and whose name is in the mouths of the multitude, probably gained his first notion of fiction on his mother's knee, from the somewhat highly colored story of the old woman who swept the cobwebs out of the sky; the poet's first pastoral was "Little Bo Peep," his first tragedy, "Ding, Dong, Bell." These nursery rhymes have trained the ear and stirred the imagination of generations of children, and are worthy of adult consideration not only because of their venerable antiquity, but also because of their peculiar fascination for the child mind.

As for Mother Goose, the author, we must consign her to the realm of myths, for she appears to be even less substantial than Homer and of that mystic company of Cynewulf and Saemund the Wise, who personify the story-telling spirit that produced our earliest folklore. Some forty years ago an ingenious gentleman of Boston claimed to have identified her as Mistress Elizabeth Goose, or Vergoose, who flourished in that city between the years 1712

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and 1720; and this effort to give her a local habitation was at once accepted with joy by a large part of that reading public which expects of its authors concrete and absolute existence. The Vergoose story stated that our nursery laureate was the mother-in-law of one Thomas Fleet, a printer; that she lived with his family over his shop in Pudding Lane (now Devonshire Street); that she habitually repeated nursery rhymes and songs for the delectation of Fleet's children, and that said verses became so popular in Pudding Lane, that Fleet, thinking to turn an honest penny, published them in 1719, under the now famous title, "Mother Goose's Melodies." The story was uncontradicted for years, but at last the higher critics got hold of it and exploded it. It all seems now to have originated in a clever newspaper article written by a certain John Fleet Eliot, great-grandson of T. Fleet, the printer, who desired to embellish his family tree and make readable history. No one ever saw this edition of the "Melodies" printed by Fleet in 1719, and all the evidence we have is Mr. Eliot's word that another gentleman named Crowninshield — then deceased — had men-

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tioned having once encountered a copy in the library of the American Antiquarian Society at Worcester, Mass., which, however, subsequent search failed to discover.

Mother Goose's grave was also pointed out in the old Granary Burying Ground, and is still visited by an occasional deluded pilgrim. But the grave is marked with the name of "Mary Goose, wife to Isaac Goose," who "dec'd October ye 19th, 1690," thus dividing the honors of Goosehood; for Mary, wife to Isaac, is clearly not Elizabeth, mother-in-law to Fleet, whose fictitious singing of nursery jingles in Pudding Lane dates twenty-five years after Mary's interment. An English writer in "The Spectator" several years ago, discussing this Pudding Lane story, facetiously suggested that the name Goose might be a corruption of Gosse, and that his distinguished compatriot, Mr. Edmund — of that name — was probably a lineal descendant of the ancient lady for whose ditties he has shown so deep a regard.

If we are to seek the genesis of Mother Goose, we must go farther than Boston and earlier than 1719. Mr. Andrew Lang has dis-

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covered in Loret's "La Muse Historique," published in France in 1650, the following verses:

Mais le cher motif de leur joye,  
Comme un conte de la *Mère Oye*,  
Se trouvant fabuleux et faux  
Ils déviendront tous bien pénauts.

The second line is the significant one; "Like a Mother Goose story,"— which, in the next line, is shown to be "*fabuleux et faux*." Clearly, then, Mother Goose was known to the French more than two hundred fifty years ago as the typical teller of extraordinary and fanciful tales.

Some think they can find the origin of the name in "Queen Goosefoot"— (*Reine Pédaouque*), a nickname given to the mother of Charlemagne because she was said to be web-footed. But this requires of the imagination almost too great a strain.

The earliest date at which Mother Goose appears as the author of children's stories is 1697, when Charles Perrault, a distinguished French *littérateur*, published in Paris a little book of tales which he had during that and the preceding year contributed to a magazine known as "Moetjen's Recueil," printed at The Hague. This book is entitled "Histoires ou Contes du



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Temps Passé, avec des Moralités," and has a frontispiece in which an old woman is pictured, telling stories to a family group by the fireside, while in the background are the words in large characters "*Contes de ma Mère l'Oye*"—Tales of my Mother Goose.

These tales were eight in number, consisting of the children's classics: Little Red Riding Hood, The Sisters who Dropped from their Mouths Diamonds and Toads, Bluebeard, The Sleeping Beauty, Puss in Boots, Cinderella, Riquet with the Tuft, and Tom Thumb—or Little Thumb (*Petit Poucet*), as he is here called. Riquet with the Tuft is the only one of the collection which seems not to have maintained its popularity in English and American collections.

Perrault himself was a man of some importance in his day—an advocate, a public officer under Colbert, and a member of the French Academy. Yet, though he wrote an ambitious series of biographies and a life of himself, in which he recounts his public services, his claim to a place in literature to-day rests upon this little volume of "Mother Goose Stories," which he gathered from various sources and

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retold, using the name of his son because he thought them too insignificant to own, himself. The earliest mention of an English version of these tales seems to be an advertisement in a London paper of 1729, referring to "Tales of Passed Times," translated by a Mr. Samber, and published by J. Pote.

It is thus clear that Mother Goose was of French extraction, and of at least respectable antiquity. But thus far nothing has been heard of her Melodies. She began her existence as the *raconteuse* of fairy tales, not as the nursery poetess.

The idea of collecting well-known rhymes for children and of attributing them to this fabulous story-teller seems to have originated with John Newbery, the London publisher, who has been justly styled the father of children's literature in England, and it is more than probable that Oliver Goldsmith edited the first collection. This book, which was entitled "Mother Goose's Melody," appeared not much later than 1760. We know that Goldsmith did hack-work for Newbery during five or six years at about this period, that he wrote the child's story of "Goody Two Shoes," which

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Newbery published in 1765, and that he was interested in children's literature. Certain earmarks, too, are to be found in the preface to the "Melody" which suggest his authorship.

The full title of the book is "Mother Goose's Melody: or, Sonnets for the Cradle. In two Parts. Part I contains the most celebrated Songs and Lullabies of the old British Nurses, calculated to amuse Children and to excite them to Sleep. Part II, Those of that sweet Songster and Muse of Wit and Humour, Master William Shakespeare. Embellished with Cuts, and illustrated with Notes and Maxims, Historical, Philosophical and Critical."

The collocation of nursery rhymes and Shakespeare seems at first thought illogical and displeasing, but when it is noted that the Shakespearian selections include simply such songs as "Where the Bee sucks," "You Spotted Snakes," and "When Daffodils begin to 'pear,'" it shows that the collection was made by one who loved good literature and who felt that a child's book of poetry would be enriched by having in it these little gems of verse, which we of to-day are beginning anew to repeat to our children.

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The selections embrace many of the familiar old nursery rhymes, together with some which have been omitted from modern collections on account of their coarseness, and others which seem to have been simply overlooked. Each selection is accompanied by a foot-note or comment satirizing the heavy Johnsonian scholarship of that day, and the constant efforts of editors to point a moral.

Most of us remember the melancholy rhyme here called "A Dirge," which relates how "Little Betty Winckle she had a pig,"—the same being "a little pig, — not very big," who "when he was alive lived in clover. But now he's dead and that's all over." In the Newbery collection this rhyme is accompanied by the following scholarly note:

"A Dirge is a song made for the Dead; but whether this was made for Betty Winckle or her Pig is uncertain; no Notice being taken of it by *Cambden*, or any of the famous Antiquarians.—*Wall's System of Sense.*"

The rhyme regarding the old woman who lived under a hill, is followed by this note:

"This is a self evident Proposition which is the very Essence of Truth. *She lived under the Hill, and if she is not gone, she lives there still.* Nobody will presume to contradict this.—*Creusa.*"

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Following the familiar "Little Tom Tucker," who, it will be remembered, sang for his supper, and finally was overwhelmed by the problem of getting married "without e'er a wife," the scholarly editor remarks:

"To be married without a wife is a terrible Thing; and to be married with a bad Wife is something worse; however a good Wife that sings well is the best musical Instrument in the World.—*Puffendorff*."

Enough of this old book has been quoted to show its quaintness. If Goldsmith did not have a hand in it, Newbery at least published it, and it was exceedingly popular in its day. Probably no original copy of the Newbery Mother Goose is now in existence, but the book was reprinted by Isaiah Thomas of Worcester, Mass., about 1785, and several copies of the Worcester edition are preserved, one of which has been photographed and reproduced in facsimile by Mr. W. H. Whitmore of Boston. The illustrations are as quaint as the text, and are of the same grade of excellence as those of the New England Primer, which appeared at about the same time, and which may have been engraved by the same hand.

Another collection of nursery rhymes which

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was published during this period, perhaps the first American issue of its kind, was "The Famous Tommy Thumb's Little Story-Book; containing his Life and Surprising Adventures, To which are added Tommy Thumb's Fables, with Morals, and at the end, pretty stories, that may be sung or told. Adorned with many curious Pictures. Printed and sold at the Printing Office in Marlborough Street 1771." A copy of this is to be found in the Boston Public Library. It contains the story of Tom Thumb, seven fables, and nine nursery rhymes, all but two of the rhymes — namely, Little Boy Blue and Who did kill Cock Robin? — having appeared in the Newbery Mother Goose. This Boston Tommy Thumb book was probably a reprint of another English collection.

The work of Newbery and his successors forms an important and interesting chapter in the history of children's literature. The story of it has been well told by Charles Welsh in a little book entitled "A Bookseller of the Last Century," published in London some twenty years ago.

But we must leave Newbery and follow the development of Mother Goose. Her popularity

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was not without its drawbacks. Other publishers, seeing that she was bringing many a shilling into Newbery's till, cast covetous eyes upon her, and soon John Marshall of Aldermanry Churchyard, Bow Lane, London, being seized with a spirit of high-handed piracy, appropriated the "Melody" almost verbatim, making only a few changes in the arrangement of the selections. A copy of the Marshall edition is still extant in the Bodleian Library at Oxford. It was probably this that led Thomas Carnan, Newbery's stepson and successor, to copyright in 1780 the original "Mother Goose's Melody," which had been published several years without copyright.

In 1797 a quaint satirical booklet was printed in London, entitled "Infant Institutes." This seems to have been an essay on nursery literature, written in a mock-scholarly style, with comments on a number of jingles then evidently current, intended probably as a burlesque upon the work of the Shakespearian commentators of that day. The pamphlet was written by the Rev. Baptist Noel Turner, Rector of Denton, though its authorship was unknown until after the writer's death. "Infant Insti-

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tutes" contained a number of nursery rhymes, some of which had not been printed in "Mother Goose,"— but we hear of no other general collection until 1810. In that year appeared "Gammer Gurton's Garland, or the Nursery Parnassus, a choice collection of pretty songs and verses for the amusement of all little good children who can neither read nor run. London: printed for R. Triphook, 37 St. James Street by Harding and Wright, St. John's Square." It was edited by Joseph Ritson, an eminent scholar, critic, and antiquary, who gave much attention to the origin and development of English ballad poetry.

Gammer Gurton was evidently put forward as a rival of Mother Goose. The name was a familiar one, found originally in the old comedy, "Gammer Gurton's Needle," but used as a type of the ancient grandmother. This alliterative Garland contained nearly all of "Mother Goose's Melody," and about as much more material of the same sort, collected by Ritson from all available sources. Gammer Gurton's reign was, however, short, and it is to a Boston publisher that we look for the final establishment of Mother Goose as the autocrat of the nursery.

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At some time between 1824 and 1827, Munroe and Francis, a firm of Boston booksellers, doing business at what is now the corner of Washington and Water streets, published a book called "Mother Goose's Quarto, or Melodies Complete," and in 1833 their successors, C. S. Francis & Co., brought out a much larger book, the title-page of which reads "Mother Goose's Melodies: *The only Pure Edition.*" Though this is advertised as "pure" Mother Goose, and though it contains all but three of the original rhymes of Newbery's edition, there is a plentiful alloy of Gammer Gurton, and of other rhymes which had escaped both authorities. In fact, Gammer Gurton is at this point absorbed and loses her identity in Mother Goose. The Munroe and Francis edition has been reprinted in fac-simile, with an introduction by Dr. Edward Everett Hale.

The last notable addition to nursery literature was made in England in 1842, when Halliwell, the well-known British scholar and Shakespearian critic, published "The Nursery Rhymes of England," which his title announced were "collected principally from oral tradition," but which contained nearly all of Mother Goose,

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Gammer Gurton, and the American consolidated Mother Goose, besides much new material which the collector might well have allowed to remain oral tradition. It is the most complete collection of nursery rhymes ever published, and is interesting to the student of folk-lore, though not altogether profitable to the child. Much of it is coarse, a great deal of it is silly, and unfortunately the coarsest and silliest of it has been repeated *ad nauseam* in modern editions, to the lasting shame and humiliation of the mystic dame to whom it is now attributed.

The fact is worthy of note that among collectors and editors of nursery rhymes are to be found the brightest of scholars and *littérateurs*, Goldsmith, Ritson, Halliwell, Andrew Lang, who edited in 1884 perhaps the best children's collection of jingles now obtainable; Dr. Charles Eliot Norton, who made the collection contained in Book I of the "Heart of Oak Books"; Professor Saintsbury, editor of the English volume, "National Rhymes of the Nursery"; and Charles Welsh, one of the best authorities on children's literature in this country to-day.

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Thus far we have traced simply the printed existence of these rhymes,— the editorial history of them. But when we go back of all that, and attempt to discuss when and where and how they first came into being, we open a wide field of exploration,— as wide as the world itself, and as old as history. Take, for example, “The House that Jack Built.” This and the story of the old woman who bought a pig (in older versions, kid) and found difficulty in inducing it to jump over the stile and “get home to-night,” came from the same source. They both originated in an old accumulative bit of verse found in the Chaldee and also in the Hebrew. This verse proceeded step by step from the phrase:

“A kid, a kid, my father bought  
For two pieces of money,—  
A kid, a kid.”

Then appears a cat and eats the kid; following this, a dog that bites the cat; then a staff which beats the dog; then a fire which burns the staff; water which quenches the fire; an ox which drinks the water; a butcher who slays the ox; the angel of death who kills the butcher; and finally the Holy One who kills the angel

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of death. The last verse, translated, reads thus:

“Then came the Holy One, blessed be He,  
And killed the angel of death  
That killed the butcher  
That slew the ox  
That drank the water  
That quenched the fire  
That burned the staff  
That beat the dog  
That bit the cat  
That ate the kid  
That my father bought  
For two pieces of money,—  
A kid, a kid.”

To the Jews of the Middle Ages this quaint old verse had a religious symbolism. It was called the Haggadah, and was sung to the music of a rude sort of chant, as a part of the “home service” of the Passover. Its earliest appearance in type, so far as I have been able to learn, was in 1590, in a book issued at Prague. In 1731, a German scholar named Leberecht published in Leipzig the interpretation. The kid, an animal emblematic of purity, he claimed represented the Hebrews; the father who bought the kid, Jehovah; the two pieces of money, Moses and Aaron, through whom the Hebrews were brought out of Egypt; the cat,

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the Assyrians; the dog, the Babylonians; the staff, the Persians; the fire, the Greeks under Alexander; the water, the Romans; the ox, the Saracens who subdued Palestine; the butcher, the Crusaders, who conquered the Saracens; the angel of death, the Turks, who succeeded to the possession of the land; the whole closing with a prophecy that the Holy One would in the end wipe out the Turks and restore the promised land to his children, the Israelites. Both the song and the interpretation are still retained in the Jewish manual for the Passover service.

The rhymes, "Hush-a-bye, baby, upon the tree top" (originally "Sing lullaby, baby," etc.) and "Rock-a-bye, baby, thy cradle is green," both suggest a pastoral, out-of-door life, and are of great antiquity. The first is quoted in a song called "The London Medley," printed in 1744. The same song also contains "Old Obadiah sings Ave Maria," and "There was an old woman sold puddings and pies." Old King Cole was an historical character, who ruled the Britons in the third century A. D. Robert of Gloucester says he was the father of St. Helena, and hence the grandfather of Constantine.

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“Jack and Jill” is drawn from Icelandic mythology. The two children were supposed to have been stolen and taken up into the moon, where they still stand with the pail of water between them; and the Scandinavian peasant will point them out to you on a clear night when the moon is at the full, as we point out to our children “the man in the moon.” A myth almost identical with this is found in the Sanskrit.

“When Good King Arthur ruled the land,” and stole “three pecks of barley meal to make a bag pudding,” the event is supposed to have been commemorated in verse, though I believe no one has ever found any details of the seizure beyond those given by Mother Goose.

“Thirty days hath September,” appears in Grafton’s Chronicle (1570), in a form slightly different from that to which we are accustomed. It there reads:

“Thirty days hath November,  
April, June and September,  
February hath twenty-eight alone  
And all the rest have thirty-one.”

Another variation is found in Winde’s Almanac for 1636, printed at Cambridge:

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“April, June, and September  
Thirty days have, as November.  
Each month else doth never vary  
From thirty-one, save February,  
Which twenty-eight doth still confine  
Save on leap year,—then twenty-nine.”

Still another version is quoted in an old play called “The Returne from Parnassus,” published in London in 1606.

The first line of “Sing a song of sixpence” is quoted in Beaumont and Fletcher’s “Bonduca” (about 1615); “A duck and a drake and a half-penny cake” appears in Junius’s “Nomenclator,” London, 1585; “When a twister, a-twisting will twist him in a twist” is in Dr. Wallis’s “Grammatica Linguae Anglicanae,” Oxon, 1674; “Three Blind Mice” is in a book called “The Deuteromelia,” published in London in 1609, with music accompanying; “Handy-dandy, Jack-a-dandy” is a rhyme the repeating of which was part of an old game — centuries old. It is referred to in “Piers Ploughman” (1362) in the lines:

“Thanne wowede wrong  
Wisdom ful yerne  
To maken pees with his pens,  
Handy-dandy played.”

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To play the game, a small object was concealed in one of the two hands, which were tightly closed and placed one upon the other, with the question:

“Handy-dandy, Jack-a-dandy,  
Which good hand will you have?”

or, as a variation,

“Handy-dandy, riddledy ro,—  
Which will you have, high or low?”

Children to-day still play the game, though the rhyme is no longer connected with it.

“Three children, sliding on the ice, all on a summer’s day,” is found in a book of “Choyce Poems,” published in London in 1662, and later in a volume figuratively entitled “Pills to Purge Melancholy,” dated 1719.

Many of the popular nursery rhymes are historical. Several of these have already been referred to.

“Over the water and over the sea  
And over the water to Charley,”

was an old Jacobite song, sung many a time in Scotland at midnight meetings in the alehouses while waiting for “Bonnie Prince Charley.” “Charlie loves good ale and wine” was another

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drinking-song of the same period,— some say a part of the same song, though that is doubtful. It also refers to the Young Pretender.

“Bessy Bell and Mary Gray” is an old Scotch ballad, well-known before the end of the seventeenth century. It refers to two young women of Perth, who fled to the country during the Plague of 1645. There the lover of one visited them, carried the contagion, and they both, if not all three, died. The second verse, found in nursery collections, in which Bessy is represented as keeping the garden gate while Mary kept the pantry, is a comparatively modern corruption. The original ballad has four verses. It is a little gem of its kind:

“O Bessie Bell and Mary Gray  
They war twa bonnie lasses.  
They biggit a bower on yon burn-brae,  
And theekit it o'er wi' rashes.

“They theekit it o'er wi' rashes green,  
They theekit it o'er wi' heather;  
But the pest cam frae the burrows-town  
And slew them baith thegither.

“They thought to lie in Methven kirkyard  
Amang their noble kin;  
But they maun lye in Stronach haugh,  
To biek forenent the sin.

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“And Bessie Bell and Mary Gray  
They war twa bonnie lasses;  
They biggit a bower on yon burn-brae,  
And theekit it o'er wi' rashes.”

“Little Jack Horner” is said by Mr. Andrew Lang to have lived in Wells, Somersetshire, in the reign of Henry the Eighth, and the plum that he pulled out of the Christmas pie was an estate formerly belonging to the Church, which was given him by the crown upon the dissolution of the English monasteries.

“Taffy was a Welshman, Taffy was a thief,” is supposed to refer to the Welsh uprising early in the fifteenth century, when Owen Glendower descended upon the English border and made trouble, for which he afterward paid dearly.

The familiar rhyme which narrates how the King of France went up the hill with twenty thousand men, and subsequently came down again, appeared in a little pamphlet called “Pigges Corantoe, or Newes from the North,” published in London in 1642. It is there called Tarlton’s Song. As Tarlton died in 1588, it must be quite old. No one seems to have discovered what particular military movement it celebrates. It may have suggested that

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series of self-evident propositions beginning “There was a crow sat on a stone,” which closes with the couplet,

“There was a navy went to Spain,  
When it returned, it came again.”

The latter is known to have reference to the failure of the English fleet against Cadiz in 1625.

References to these historical rhymes might be multiplied indefinitely. There is “Please to remember the Fifth of November,” referring to the Gunpowder Plot; there is the “black man upon the black horse,” which was Charles the First; there is “Hector Protector, dressed all in green”; there is “The Parliament soldiers,” who are said to have “gone to the King”; and there is

“Queen Anne, Queen Anne, you sit in the sun,  
As white as a lily, as fair as a wand.”

Then there is the rhyme, “London Bridge is falling down,” which celebrates an event in the early part of the eleventh century, when King Olaf, the Norseman, went to England and broke down London Bridge after a battle with King Ethelred. The victory found a place in the Norse sagas, and the following

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lines from the "Heimskringla" evidently formed the basis of the nursery rhyme:

"London Bridge is broken down,  
Gold is won and bright renown,  
Shields resounding,  
War horns sounding,  
Hildur shouting in the din;  
Arrows singing,  
Mail coats ringing,  
Odin makes our Olaf win."

As one looks back over the history of these old rhymes, he is filled with wonder at their vitality. Century after century has passed over them and they still find a place in every nursery, a corner in the heart of every child. Many verses for children have been written in modern times, which to the adult mind seem more melodious and attractive, but the child looks upon them with more or less of coldness. They may amuse him for a time, but after all, it is his Mother Goose that he takes to bed with him. He knows nothing of its antiquity nor of its history. He does not know why he likes it; he simply likes it.

A story is told of the daughter of Horace Mann, who during the tender years of babyhood was studiously kept away from the cor-

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rupting influence of all nursery nonsense, and brought up in an eminently proper intellectual environment. When she had become quite a large girl, she heard one day for the first time, "High diddle diddle," and was so fascinated by it, that she begged to have it repeated to her until she could learn it. This story proves not only the futility of keeping children in a strait-jacket, but also the inherent attraction of Mother Goose aside from all possibilities of association or training.

What is the secret of this ever-fresh and ever-enduring popularity? Some thoughtful persons have claimed to find in the old rhymes hints of profound philosophy which they think is the preservative principle that has kept them through the centuries. Mrs. Whitney, in her deliciously extravagant "Mother Goose for Grown Folks," has found them fairly bristling with morals. She sees in "Little Boy Blue" an exhortation to youth to shake off indolence and apply itself to duty; "Little Jack Horner" she conceives to be a satire on the egotism of the successful man; "Little Bo Peep" offers comfort to the disappointed; "Solomon Grundy" is the epitome of life—a

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simpler and more direct form of Shakespeare's "Seven Ages"; "The Old Woman who lived upon Nothing but Victuals and Drink" shows the longing of the unsatisfied soul after things spiritual; "Jack Sprat and his Wife" illustrates the complementary character of human endowments,—each being fitted to its place in the economy of nature. One of her interpretations, "Similia Similibus," affects to show the meaning of "The Man who jumped into the Bramble Bush." She says:

"Old Dr. Hahnemann read the tale  
(And he was wondrous wise)  
Of the man who, in the bramble bush,  
Had scratched out both his eyes.

"And the fancy tickled mightily  
His misty German brain,  
That, by jumping in another bush,  
He got them back again.

"So he called it '*homo-hop-athy*,'  
And soon it came about  
That a curious crowd among the thorns  
Was hopping in and out."

Mrs. Whitney's corollaries are drawn more in jest than in earnest, but other commentators have made a ridiculously serious matter of it. We must remember that the popularity

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of Mother Goose springs from the child himself,—and what child has any vital concern as to the lesson in "Little Boy Blue"? If he suspected that there is a lesson in it, he would lose interest at once.

Neither is it the wit or humor that appeals to the child. Professor Saintsbury tells of an acquaintance who used to be mightily amused at the line, "Hotum, potum, paradise tantum, peri-meri-dictum, domine," in which he said the phrase, "paradise *tantum*,"—*only* paradise—was the nicest thing he knew. It is probable that whoever first evolved this choice pig-Latin had no thought of doing a particularly nice thing, but perhaps wanted to burlesque some old Latin formula used by the priests. At all events, the child sees nothing witty in it,—the *jingle* is what attracts him.

The child takes little thought as to what *any* of these verses mean. There are perhaps four elements in them that appeal to him,—first, the jingle, and with it that peculiar cadence which modern writers of children's poetry strive in vain to imitate; second, the nonsense,—with just enough of sense in it to connect the nonsense with the child's thinkable world;

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third, the action,—for the stories are quite dramatic in their way; and fourth, the quaintness. Many of the objects which are referred to are entirely uninteresting to him in themselves, many of them entirely strange and beyond his horizon — and perhaps this quality of mystery also adds to them a certain charm. No child knows exactly what it was that Little Miss Muffet sat on,— and it is an interesting experiment to get from a dozen average children their ideas on this subject. The conceptions range all the way from a rocking-chair to a mushroom, and I have observed that the artists who illustrate Mother Goose are as far apart in their views as the children. Nor does the child have a very distinct idea of what Miss Muffet was eating. “Curds and whey” mean nothing to him. He suspects that the combination is something nice,— perhaps something resembling ice-cream, which is his most exalted conception of things eatable. What *does* interest him is the rhyme and the swing of the metre. “Spider” and “beside her” fall on his ear quite pleasantly. Then he has a vague feeling of sympathy or of contemptuous pity for the heroine, conditioned upon

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his own relations with spiders in general. I remember, in my childhood, passing through both the sympathetic and contemptuous stages; the first, a quite delightful sort of terror, which made me half fear to hear the story; the second, a complacent pleasure which grew out of the consciousness of weakness overcome.

What was it that so attracted Horace Mann's daughter in "High diddle diddle"? First, undoubtedly, the metre, which is a waltz movement, suggesting all the abandon of the unusual scene which it celebrates,—this emphasized by the alliteration in the first two lines, like the beat of some barbaric tom-tom. There is, too, an excellent set of rhymes, except in the emasculated modern version, which substitutes "sport" for the good old English word "craft,"—meaning skill, strength, and courage,—and thereby destroys the verse, and the idea as well. Then there is the very intoxication of movement. Every one is doing something. And, finally, there is the absolute nonsense of it all. I do not wonder that the verse has lasted three hundred years or so; it is good for at least three hundred more,

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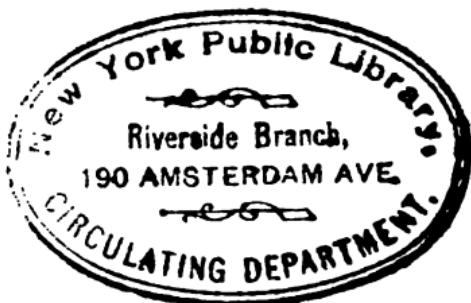
unless children grow too wise to love absurdities and too proper to feel the swing of a half-savage melody.

Many good people have tried to improve Mother Goose. A familiar story is that of the Quaker who revised "High diddle diddle" for his little Mary,— making the cow to jump *under* the moon, the little dog to *bark*, rather than laugh, and the *cat* to run after the spoon, the dish being debarred from such action on account of the manifest impossibility of running without legs. It is not recorded how little Mary received the emendations, but it may be inferred that she did not highly approve of them.

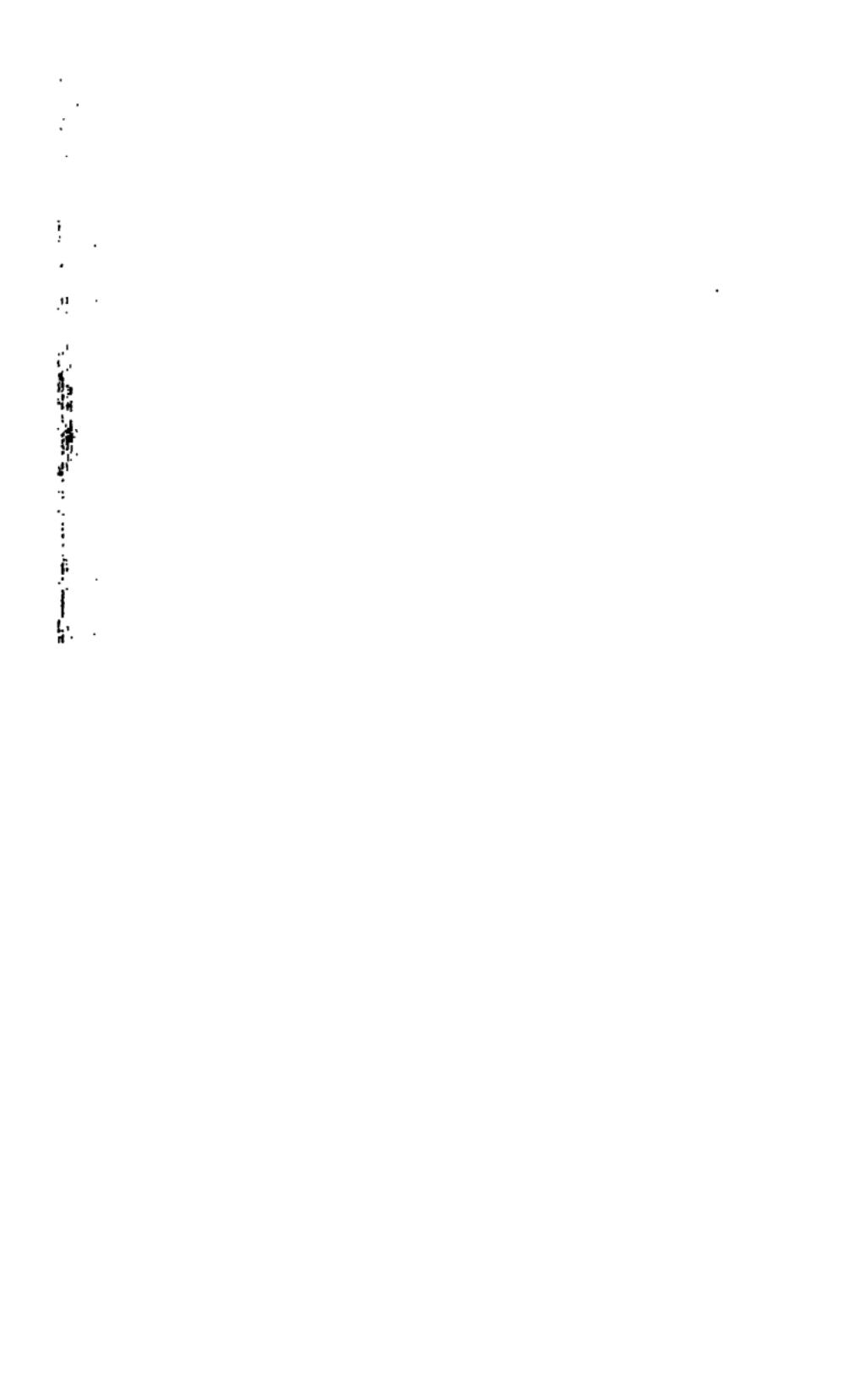
Every attempt to alter Mother Goose for the better has resulted in failure. To try to make her sensible is to destroy a large element of her charm. To modernize her is to lose that quaint flavor of things half-understood and wholly unusual, which appeals to every child. To expurgate her and try to make of her a moral teacher is to relegate her to the dust-bin. Some things there are in the old editions which are coarse to modern ears, and judicious editors wisely omit them, but on the

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whole, there is little danger that the rising generation will have its morals or its taste debased by this old classic. To trifle with Mother Goose is like trifling with Shakespeare. We have no men or women living nowadays who can improve upon her.



## **APPENDIX**



## APPENDIX

### LISTS OF BOOKS SUITABLE FOR SCHOOL AND SUNDAY-SCHOOL LIBRARIES

[The figures indicate school grades from primary through high school.]

#### *FOLK-LORE, FAIRY AND WONDER TALES, FABLES, MYTHS, AND LEGENDS*

		GRADES
Æsop . . .	Fables . . . . .	3 to 4
Andersen . . .	Fairy Tales . . . . .	3 to 6
Arabian . . .	Arabian Nights . . . . .	5 to 12
Baldwin . . .	Fairy Stories and Fables . . . .	2 to 4
Baldwin . . .	Fifty Famous Stories Retold . . .	3 to 6
Baldwin . . .	Old Greek Stories . . . . .	4 to 6
Baldwin . . .	Old Stories of the East . . . . .	4 to 6
Baldwin . . .	The Story of the Golden Age . .	4 to 8
Baldwin . . .	The Story of Roland . . . . .	6 to 10
Baldwin . . .	The Story of Siegfried . . . . .	6 to 10
Baring-Gould . . .	Curious Myths of the Middle Ages . . . . .	6 to 10
Beckwith . . .	In Mythland . . . . .	4 to 6
Besant . . . .	The Story of King Arthur . . .	6 to 10
Blumenthal . . .	Folk Tales from the Russian .	4 to 8
Brown . . . .	In the Days of the Giants . .	3 to 6
Bunyan . . . .	Pilgrim's Progress . . . . .	5 to 12
Carroll . . . .	Alice in Wonderland . . . . .	5 to 8
Carroll . . . .	Through the Looking-Glass . .	5 to 8
Carryl . . . .	Davy and the Goblin . . . . .	5 to 8
Chamisso . . . .	Peter Schlemihl . . . . .	6 to 8
Chandler . . . .	In the Reign of Coyote . . . .	5 to 8
Church . . . .	Stories from the Greek Trage- dians . . . . .	6 to 10

## CHILDREN'S READING

		GRADES
Church . . .	Stories from Homer . . . . .	6 to 10
Church . . .	The Story of the Iliad . . . . .	6 to 10
Church . . .	Stories of the Magicians . . . . .	6 to 10
Church . . .	Stories of the Old World . . . . .	5 to 10
Church . . .	Stories from Virgil . . . . .	6 to 10
Collodi . . .	Pinocchio: The Adventures of a Marionette . . . . .	3 to 6
Cranch . . .	Translation of Virgil's <i>Aeneid</i> . . . . .	8 to 12
Fouqué . . .	Undine . . . . .	6 to 8
Francillon . .	Gods and Heroes . . . . .	3 to 8
Grimm . . .	Fairy Tales (Selected) . . . . .	3 to 6
Grover . . .	Folk-Lore Stories . . . . .	1 to 2
Guerber . . .	Myths of Greece and Rome . . . . .	6 to 8
Harris . . .	Uncle Remus and his Friends . . . . .	5 to 8
Harris . . .	Nights with Uncle Remus . . . . .	5 to 8
Harris . . .	Mr. Rabbit at Home . . . . .	5 to 8
Harris . . .	Little Mr. Thimblefinger and his Queer Country . . . . .	5 to 8
Hawthorne . .	Wonder Book . . . . .	6 to 8
Hawthorne . .	Tanglewood Tales . . . . . (See also Fiction.)	6 to 8
Holbrook . . .	Book of Nature Myths . . . . .	2 to 3
Homer . . .	The Odyssey (Palmer's trans.) . . . . .	6 to 12
Homer . . .	The Iliad (Lang's trans.) . . . . .	7 to 12
Ingelow . . .	Mopsa the Fairy . . . . .	4 to 6
Irving . . .	Rip Van Winkle . . . . .	6 to 12
Jacobs (Ed.) .	Reynard the Fox . . . . .	3 to 4
Kingsley . . .	Water Babies . . . . .	5 to 8
Kingsley . . .	Greek Heroes . . . . .	5 to 8
Kipling . . .	Just So Stories . . . . .	5 to 8
	(See also Fiction, and Nature.)	
La Fontaine . .	Fables . . . . .	3 to 6
Lamb . . .	The Adventures of Ulysses . . . . .	6 to 8

## APPENDIX

		GRADES
ag . . .	Blue Fairy Book . . . . .	3 to 6
ng . . .	Green Fairy Book . . . . .	3 to 6
ng . . .	Red Fairy Book . . . . .	3 to 6
ng . . .	Yellow Fairy Book . . . . .	3 to 6
nier . .	The Boy's King Arthur . . . .	6 to 12
nier . .	The Boy's Mabinogion . . . .	6 to 12
nier . .	The Boy's Percy . . . . .	6 to 12
Murry .	Classic Stories for the Little Ones . . . . .	2 to 4
bie . .	Norse Stories Retold from the Eddas . . . . .	6 to 12
edonald .	At the Back of the North Wind . . . . .	5 to 8
edonald .	The Princess and the Goblin .	5 to 8
edonald .	The Princess and Curdie . .	5 to 8
nefee . .	Child Stories from the Mas- ters . . . . .	5 to 8
lock-Craik	The Adventures of a Brownie .	4 to 8
tt . . .	Legends of the Red Children .	4 to 8
e . . .	King Arthur and his Knights .	6 to 10
e . . .	The Merry Adventures of Robin Hood . . . . .	6 to 10
e . . .	The Wonder Clock . . . . .	5 to 8
skin . .	The King of the Golden River	5 to 8
oolcraft .	Algic Researches . . . . .	7 to 12
dder . .	The Book of Legends . . . .	5 to 8
aw . . .	Stories of the Ancient Greeks .	5 to 8
el . . .	Tales of the Punjab . . . .	6 to 8
ckton . .	Fanciful Tales . . . . .	5 to 8
ift . . .	Gulliver's Travels . . . .	5 to 8
lson . .	The Faery Queen (from Spen- ser) . . . . .	6 to 10
kala-Sa	Old Indian Legends . . . .	4 to 8

## CHILDREN'S READING

### FICTION

			GR.
Abbott . . .	Malleville . . . . .		6 t
Alcott . . .	Little Women . . . . .		6 t
Alcott . . .	Little Men . . . . .		6 t
Alcott . . .	Jo's Boys . . . . .		6 t
Alcott . . .	An Old-Fashioned Girl . . . . .		6 t
Alcott . . .	Jack and Jill . . . . .		6 t
Alcott . . .	Spinning-Wheel Stories . . . . .		6 t
Alcott . . .	Jimmie's Cruise in the <i>Pinafore</i> . . . . .		6 t
Alcott . . .	Under the Lilacs . . . . .		6 t
Alcott . . .	An Old-Fashioned Thanks-giving . . . . .		6 t
Alden . . .	The Cruise of the Canoe Club . . . . .		6 t
Aldrich . . .	Marjorie Daw and Other People . . . . .		5 t
Aldrich . . .	The Story of a Bad Boy . . . . .		5 t
Allen . . .	A Kentucky Cardinal . . . . .		6 t
Auerbach . . .	Edelweiss . . . . .		6 t
Austen . . .	Pride and Prejudice . . . . .		8 t
Austen . . .	Sense and Sensibility . . . . .		8 t
Austen . . .	Emma . . . . .		8 t
Austin . . .	Standish of Standish . . . . .		7 t
Barbour . . .	For the Honor of the School . . . . .		6 t
Barbour . . .	The Half-Back . . . . .		6 t
Barbour . . .	Behind the Line . . . . .		6 t
Barr . . .	A Border Shepherdess . . . . .		6 t
Barr . . .	A Daughter of Fife . . . . .		6 t
Barrie . . .	The Little Minister . . . . .		8 t
Barrie . . .	Margaret Ogilvy . . . . .		8 t
Barrie . . .	Sentimental Tommie . . . . .		8 t
Barrie . . .	A Window in Thrums . . . . .		8 t
Bennett . . .	Master Skylark . . . . .		6 t
Besant . . .	For Faith and Freedom . . . . .		8 t
Black . . .	The Four Macnicals . . . . .		6 t

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Black . . .	A Princess of Thule . . .	6 to 12
Blackmore . .	Lorna Doone . . .	7 to 12
Bouvet . . .	Bernardo and Laurette . . .	6 to 10
Bouvet . . .	Pierrette . . .	6 to 10
Bouvet . . .	A Child of Tuscany . . .	6 to 10
Bouvet . . .	Sweet William . . .	6 to 10
Bouvet . . .	Prince Tip-Top . . .	6 to 10
Boyesen . . .	Against Heavy Odds . . .	7 to 12
Boyesen . . .	Norseland Tales . . .	6 to 10
Boyesen . . .	Boyhood in Norway . . .	6 to 10
Boyesen . . .	Gunnar . . .	8 to 12
Bronté . . .	The Professor . . .	8 to 12
Bronté . . .	Shirley . . .	8 to 12
Bryant . . .	The Christmas Cat . . .	5 to 7
Bulwer-Lytton	The Last Days of Pompeii . .	7 to 12
Bulwer-Lytton	Rienzi . . .	7 to 12
Bulwer-Lytton	Harold . . .	7 to 12
Bulwer-Lytton	The Last of the Barons . .	7 to 12
Bulwer-Lytton	Zanoni . . .	7 to 12
Burnett . . .	Little Lord Fauntleroy . . .	5 to 8
Burnett . . .	Little Saint Elizabeth . . .	5 to 8
Burnett . . .	The Little Princess (Sara Crewe) .	5 to 8
Burnett . . .	That Lass o' Lowrie's . . .	8 to 12
Burney . . .	Evelina . . .	8 to 12
Butterworth .	Log Schoolhouse on the Columbia . . .	5 to 8
Butterworth .	A Knight of Liberty . . .	5 to 8
Butterworth .	The Pilot of the Mayflower . .	5 to 8
Butterworth .	The Patriot Schoolmaster . .	5 to 8
Cable . . .	Bonaventure . . .	8 to 12
Cable . . .	Dr. Sevier . . .	8 to 12
Cable . . .	The Grandissimes . . .	8 to 12

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Cervantes	Don Quixote . . . . .	6 to 12
Clemens	Prince and Pauper . . . . .	6 to 12
Clemens	Old Times on the Mississippi . . . . .	7 to 12
Clemens	The Adventures of Tom Sawyer . . . . .	6 to 12
Coffin	Dan of Millbrook . . . . .	7 to 12
Connor	The Sky Pilot . . . . .	8 to 12
Connor	The Man from Glengarry . . . . .	8 to 12
Connor	Glengarry School Days . . . . .	6 to 8
Connor	Black Rock . . . . .	8 to 12
Coolidge	What Katy Did . . . . .	6 to 10
Coolidge	What Katy Did at School . . . . .	6 to 10
Coolidge	Clover . . . . .	6 to 10
Coolidge	In the High Valley . . . . .	6 to 10
Coolidge	A New Year's Bargain . . . . .	6 to 10
Cooper	The Last of the Mohicans . . . . .	7 to 12
Cooper	The Pathfinder . . . . .	7 to 12
Cooper	The Deerslayer . . . . .	7 to 12
Cooper	The Pioneers . . . . .	7 to 12
Cooper	The Prairie . . . . .	7 to 12
Cooper	The Redskin . . . . .	7 to 12
Cooper	The Spy . . . . .	7 to 12
Cooper	The Pilot . . . . .	7 to 12
Cooper	The Water Witch . . . . .	7 to 12
Craddock	In the Tennessee Mountains . . . . .	6 to 12
Craddock	The Prophet of the Great Smoky Mountains . . . . .	6 to 12
Craddock	The Story of Keedon Bluffs . . . . .	6 to 12
Craddock	The Young Mountaineers . . . . .	6 to 12
Craddock	Down the Ravine . . . . .	6 to 12
Craddock	The Story of Old Fort Loudon . . . . .	6 to 12
Crane (Ed.)	Italian Popular Tales . . . . .	7 to 10
Crockett	Kit Kennedy, Country Boy . . . . .	6 to 12
Crockett	The Stickit Minister . . . . .	7 to 12

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Dana . . .	Two Years Before the Mast . . .	6 to 12
Daniel . . .	Andree Theuriette . . .	6 to 12
Daskam . . .	The Imp and the Angel . . .	6 to 12
Daskam . . .	The Madness of Philip . . .	6 to 12
De Amicis . . .	Cuore: An Italian Schoolboy's Journal . . .	6 to 12
Defoe . . .	Robinson Crusoe . . .	4 to 12
De la Ramée . . .	Findelkind . . .	4 to 8
De la Ramée . . .	The Child of Urbino . . .	4 to 8
De la Ramée . . .	The Nürnberg Stove . . .	4 to 8
Diaz . . .	Polly Cologne . . .	3 to 6
Diaz . . .	The William Henry Letters . . .	5 to 10
Diaz . . .	William Henry and his Friends . . .	5 to 10
Dickens . . .	The Pickwick Papers . . .	7 to 12
Dickens . . .	A Tale of Two Cities . . .	8 to 12
Dickens . . .	David Copperfield . . .	7 to 12
Dickens . . .	Dombey and Son . . .	7 to 12
Dickens . . .	Nicholas Nickleby . . .	7 to 12
Dickens . . .	Oliver Twist . . .	7 to 12
Dickens . . .	Martin Chuzzlewit . . .	7 to 12
Dickens . . .	The Old Curiosity Shop . . .	7 to 12
Dickens . . .	Bleak House . . .	7 to 12
Dickens . . .	Little Dorrit . . .	7 to 12
Dickens . . .	Barnaby Rudge . . .	7 to 12
Dickens . . .	Our Mutual Friend . . .	7 to 12
Dickens . . .	Great Expectations . . .	7 to 12
Dickens . . .	Christmas Books . . .	6 to 12
Dodge . . .	Hans Brinker . . .	6 to 10
Dodge . . .	The Land of Pluck . . .	6 to 10
Dodge . . .	Donald and Dorothy . . .	6 to 10
Dodge (Ed.) . . .	New Baby World . . .	8 to 6
Doyle . . .	Micah Clarke . . .	8 to 12

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Dumas . . .	The Three Musketeers . . .	8 to 12
Dumas . . .	Twenty Years After . . .	8 to 12
Duncan . . .	Dr. Luke of the Labrador . . .	8 to 12
Ebers . . .	An Egyptian Princess . . .	8 to 12
Ebers . . .	The Emperor . . .	8 to 12
Ebers . . .	Uarda . . .	8 to 12
Ebers . . .	Joshua . . .	8 to 12
Edgeworth .	Early Lessons . . .	6 to 8
Edgeworth .	Moral Tales . . .	6 to 8
Edgeworth .	Parent's Assistant . . .	6 to 8
Edgeworth .	Popular Tales . . .	6 to 8
Eggerton .	The Hoosier Schoolmaster . . .	8 to 12
Eggerton .	The Hoosier Schoolboy . . .	6 to 12
Eliot, George	Romola . . .	8 to 12
Eliot, George	Silas Marner . . .	8 to 12
Eliot, George	Middlemarch . . .	8 to 12
Eliot, George	Daniel Deronda . . .	8 to 12
Eliot, George	Adam Bede . . .	8 to 12
Eliot, George	The Mill on the Floss . . .	8 to 12
Eliot, George	Scenes of Clerical Life . . .	8 to 12
Eliot, George	Felix Holt . . .	8 to 12
Erckmann-		
Chatrian .	Madame Theresa . . .	6 to 12
Ewing . . .	Brothers of Pity, and Other Tales of Beasts and Men . . .	5 to 10
Ewing . . .	Daddy Darwin's Dovecote . . .	5 to 10
Ewing . . .	A Flatiron for a Farthing . . .	5 to 10
Ewing . . .	Jackanapes . . .	5 to 10
Ewing . . .	Jan of the Windmill . . .	5 to 10
Ewing . . .	Mary's Meadow . . .	5 to 10
Ewing . . .	Six to Sixteen . . .	5 to 10
Ewing . . .	Story of a Short Life . . .	5 to 10
Field . . .	A Little Book of Profitable Tales	6 to 12

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her	Marjorie and her Papa . . . . .	2 to 5
eric	In the Valley . . . . .	8 to 12
ell	Cranford . . . . .	8 to 12
smith	The Vicar of Wakefield . . . . .	8 to 12
	The Man without a Country . . . . .	6 to 12
	Philip Nolan's Friends . . . . .	6 to 12
	In His Name . . . . .	6 to 12
	His Level Best . . . . .	6 to 12
	Ten Times One is Ten . . . . .	6 to 12
, L. P.	The Peterkin Papers . . . . .	5 to 8
, L. P.	Last of the Peterkins . . . . .	5 to 8
is	Plantation Pageants . . . . .	6 to 12
nison	In Storyland . . . . .	5 to 8
thorne	The Marble Faun . . . . .	8 to 12
thorne	The House of the Seven Gables	8 to 12
thorne	Twice-Told Tales . . . . .	6 to 12
thorne	Mosses from an Old Manse . . . . .	8 to 12
	(See also Folk-Lore, etc.)	
and	Arthur Bonnicastle . . . . .	6 to 12
and	Sevenoaks . . . . .	6 to 12
and	Nicholas Minturn . . . . .	7 to 12
kins	The Sandman: His Farm Stories	3 to 6
kins	The Sandman: More Farm Stories . . . . .	3 to 6
sekeeper	Hermit of Livry . . . . .	6 to 12
ells	A Boy's Town . . . . .	6 to 10
ells	The Flight of Pony Baker . . . . .	6 to 10
ells	The Rise of Silas Lapham . . . . .	8 to 12
hes	Tom Brown at Rugby . . . . .	6 to 12
hes	Tom Brown at Oxford . . . . .	7 to 12
o	Jean Valjean (Abridged from Les Misérables) . . . . .	8 to 12
o	Ninety-Three . . . . .	8 to 12

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Ingelow . . .	Stories Told to a Child (2 vols.)	4 to 6
Irving . . .	The Legend of Sleepy Hollow	7 to 12
Irving . . .	The Alhambra . . . . .	8 to 12
Irving . . .	Tales of a Traveller . . . . .	8 to 12
Irving . . .	Bracebridge Hall . . . . .	8 to 12
	(See also Folk-Lore, etc.)	
Jackson . . .	Ramona . . . . .	8 to 12
Jackson . . .	Nelly's Silver Mine . . . . .	5 to 8
Jewett . . .	Betty Leicester's Christmas . .	6 to 10
Jewett . . .	Play Days. . . . .	4 to 8
Johnson . . .	Rasselas, Prince of Abyssinia .	8 to 12
Johnston . . .	The Little Colonel . . . . .	6 to 8
Johnston . . .	Two Little Knights of Kentucky	6 to 8
Kellogg . . .	Lion Ben of Elm Island. . . .	6 to 8
Kellogg . . .	Charlie Bell of Elm Island . .	6 to 8
Kellogg . . .	The Ark of Elm Island . . . .	6 to 8
Kellogg . . .	The Boy Farmers of Elm Island	6 to 8
Kellogg . . .	The Young Shipbuilders of Elm Island . . . . .	6 to 8
Kellogg. . .	Hardscrabble of Elm Island . .	6 to 8
Kingsley . . .	Hereward the Wake . . . . .	8 to 12
Kingsley . . .	Hypatia . . . . .	8 to 12
Kingsley . . .	Westward-Ho. . . . .	8 to 12
Kipling . . .	Captains Courageous . . . . .	6 to 12
Kipling . . .	Soldiers Three . . . . .	6 to 12
Kipling . . .	Wee Willie Winkie . . . . .	5 to 8
Kipling . . .	Puck of Pook's Hill . . . . .	5 to 8
	(See also Folk-Lore, Nature, etc.)	
Laboulaye . . .	Abdallah . . . . .	6 to 12
Lamb . . . .	Tales from Shakespeare . . . .	6 to 10
Liljencrantz . . .	The Thrall of Leif the Lucky .	6 to 12
Longfellow . . .	Hyperion . . . . .	8 to 12
Loti . . . .	The Romance of a Child . . . .	8 to 12

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MacDonald . . .	Annals of a Quiet Neighborhood . . . . .	8 to 12
MacDonald . . .	Malcolm . . . . .	8 to 12
MacDonald . . .	Robert Falconer . . . . .	8 to 12
MacDonald . . .	Sir Gibbie. . . . .	8 to 12
MacDonald . . .	Warlock o' Glen Warlock . . . . .	8 to 12
Maclarens . . .	Beside the Bonnie Brier Bush . . . . .	8 to 12
Maclarens . . .	Kate Carnegie . . . . .	8 to 12
Martineau . . .	The Crofton Boys . . . . .	6 to 12
Martineau . . .	The Peasant and the Prince . . . . .	7 to 12
Mitchell . . .	Hugh Wynne, Free Quaker. . . . .	8 to 12
Molesworth . . .	The Cuckoo Clock . . . . .	6 to 12
Molesworth . . .	Christmas Tree Land . . . . .	6 to 12
Morris . . .	Sigurd the Volsung . . . . .	6 to 12
Mulock-Craik . . .	John Halifax, Gentleman . . . . .	8 to 12
Mulock-Craik . . .	The Little Lame Prince . . . . .	5 to 8
Page . . . .	Two Little Confederates . . . . .	5 to 8
Page . . . .	In Ole Virginia . . . . .	7 to 12
Page . . . .	A Captured Santa Claus . . . . .	6 to 8
Perry . . . .	Three Little Daughters of the Revolution . . . . .	6 to 8
Phelps-Ward . . .	A Lost Hero . . . . .	8 to 12
Phelps-Ward . . .	The Trotty Book . . . . .	4 to 6
Phelps-Ward . . .	Gypsy Breynton . . . . .	6 to 10
Plympton . . .	Dear Daughter Dorothy . . . . .	6 to 10
Poe . . . .	The Fall of the House of Usher . . . . .	8 to 12
Poe . . . .	The Gold Bug . . . . .	8 to 12
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Porter . . . .	Thaddeus of Warsaw . . . . .	6 to 12
Prentiss . . . .	Little Susy Stories . . . . .	6 to 8
Pyle . . . .	Otto of the Silver Hand . . . . .	6 to 8
Pyle . . . .	Men of Iron . . . . .	6 to 8
Ray . . . .	Rinaultree . . . . .	8 to 12

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Reade . . .	Put Yourself in his Place . . .	8 to 12
Reade . . .	It 's Never Too Late to Mend . . .	8 to 12
Richards . . .	Queen Hildegarde . . . . .	6 to 10
Richards . . .	Melody . . . . .	6 to 10
Richards . . .	The Golden Windows . . . . .	6 to 10
Richards . . .	Captain January . . . . .	6 to 10
Richards . . .	Five-Minute Stories . . . . .	3 to 6
Richards . . .	More Five-Minute Stories . . . . .	4 to 6
Richards . . .	Quicksilver Sue . . . . .	4 to 6
Richardson . . .	Stories from Old English Poetry	8 to 12
Saintine . . .	Picciola . . . . .	6 to 12
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Saint-Pierre . . .	Paul and Virginia . . . . .	7 to 12
Scott . . . .	Ivanhoe . . . . .	7 to 12
Scott . . . .	Guy Mannering . . . . .	7 to 12
Scott . . . .	The Talisman . . . . .	7 to 12
Scott . . . .	Rob Roy . . . . .	7 to 12
Scott . . . .	Quentin Durward . . . . .	7 to 12
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Scott . . . .	Old Mortality . . . . .	7 to 12
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Scott . . . .	The Monastery . . . . .	7 to 12
Scott . . . .	The Abbot . . . . .	7 to 12
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Shaw . . .	<b>Castle Blair . . . . .</b>	7 to 10
Shaw . . .	<b>Hector . . . . .</b>	7 to 10
Smith . . .	<b>Arabella and Araminta . . . . .</b>	1 to 3
Smith . . .	<b>Roggie and Reggie . . . . .</b>	1 to 3
Spyri . . .	<b>Heidi . . . . .</b>	4 to 8
Stevenson .	<b>Treasure Island . . . . .</b>	6 to 12
Stevenson .	<b>The Black Arrow . . . . .</b>	6 to 12
Stevenson .	<b>Kidnapped . . . . .</b>	6 to 12
Stevenson .	<b>The Master of Ballantrae . . . . .</b>	8 to 12
Stowe . . .	<b>Uncle Tom's Cabin . . . . .</b>	7 to 12
Stowe . . .	<b>Oldtown Folks . . . . .</b>	8 to 12
Stowe . . .	<b>A Dog's Mission . . . . .</b>	5 to 8
Stowe . . .	<b>Queer Little People . . . . .</b>	6 to 8
Stowe . . .	<b>Little Pussy Willow . . . . .</b>	6 to 10
Stuart . . .	<b>Solomon Crow's Christmas Pockets, and Other Tales . . . . .</b>	6 to 10
Taylor . . .	<b>Hannah Thurston . . . . .</b>	6 to 12
Taylor . . .	<b>The Story of Kennett . . . . .</b>	6 to 12
Thackeray .	<b>Henry Esmond . . . . .</b>	8 to 12
Thackeray .	<b>Vanity Fair . . . . .</b>	9 to 12
Thackeray .	<b>Pendennis . . . . .</b>	8 to 12
Thackeray .	<b>The Newcomes . . . . .</b>	8 to 12
Thackeray .	<b>The Virginians . . . . .</b>	8 to 12
Thackeray .	<b>The Rose and the Ring . . . . .</b>	5 to 8
Thanet . . .	<b>We All . . . . .</b>	6 to 12
Thaxter . . .	<b>Stories and Poems for Children . . . . .</b>	5 to 8
Tomlinson .	<b>A Jersey Boy in the Revolution . . . . .</b>	6 to 8
Tomlinson .	<b>Three Colonial Boys . . . . .</b>	6 to 8
Tomlinson .	<b>Three Young Continentals . . . . .</b>	6 to 8
Trowbridge .	<b>Cudjo's Cave . . . . .</b>	6 to 10
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Trowbridge	The Kelp Gatherers . . . . .	6 to 10
Trowbridge	The Scarlet Tanager . . . . .	6 to 10
Trowbridge	The Lottery Ticket . . . . .	6 to 10
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Van Dyke	The Other Wise Man . . . . .	6 to 12
	(See also Essays, etc.)	
Wallace	The Fair God . . . . .	8 to 12
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Warner	Being a Boy . . . . .	6 to 12
	(See also Nature, Travel, and Essays.)	
Waterloo	The Story of Ab . . . . .	6 to 12
Weaver	My Lady Nell . . . . .	6 to 12
Whitaker	Zoe . . . . .	6 to 12
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Whitaker	Lil . . . . .	6 to 12
Whitaker	Miss Toosey's Mission . . . . .	6 to 12
White	A Little Girl of Long Ago . . . . .	6 to 8
White	Ednah and her Brothers . . . . .	6 to 8
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Whittier	Child Life in Prose (Selections)	5 to 12
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Woods . . .	Six Little Rebels . . . . .	7 to 12
Woods . . .	Dr. Dick . . . . .	6 to 10
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James . . .	A Little Tour in France. . .	8 to 12
Jenks . . .	The Childhood of Ji-Shib, the Ojibway . . .	5 to 8

## APPENDIX

		GRADES
Jewett . . .	Land of the Pointed Fir. . . .	7 to 12
Kennan . . .	Tent Life in Siberia . . . .	7 to 12
Knox . . .	Travels of Marco Polo . . . .	5 to 12
Knox . . .	Boy Travellers in Australasia . .	7 to 12
Knox . . .	Boy Travellers in Great Britain and Ireland . . . . .	7 to 12
Knox . . .	Boy Travellers in Southern Europe . . . . .	7 to 12
Knox . . .	Boy Travellers in Egypt and the Holy Land . . . . .	7 to 12
Knox . . .	Boy Travellers in Central Europe . . . . .	7 to 12
Knox . . .	Boy Travellers in Northern Europe . . . . .	7 to 12
Knox . . .	Boy Travellers in Japan and China . . . . .	7 to 12
Knox . . .	Boy Travellers in Mexico . . . .	7 to 12
Knox . . .	Boy Travellers in South Ameri- ca . . . . .	7 to 12
Krout . . .	Two Girls in China . . . . .	4 to 8
Krout . . .	Alice's Visit to the Hawaiian Islands . . . . .	4 to 8
Lee, Yan Phou	When I was a Boy in China . . .	5 to 8
Livingstone .	Last Journals. . . . .	7 to 12
Longfellow .	Outre Mer . . . . .	7 to 12
Lummis . . .	The Enchanted Burro . . . .	7 to 12
Lyman . . .	Hawaiian Yesterdays . . . .	7 to 12
Martineau .	Feats on the Fiord . . . . .	7 to 12
Meriwether .	A Tramp Trip through Europe	7 to 12
Miller . . .	Child Life in Japan . . . .	5 to 8
Millet . . .	The Danube . . . . .	8 to 12
Nansen . . .	Farthest North . . . . .	7 to 12
Ober . . .	The Silver City . . . . .	6 to 12

## CHILDREN'S READING

		GRA
Peary . . .	Children of the Arctic . . .	6 tc
Peary . . .	A Snow Baby. . . . .	5 tc
Reid . . .	Boy Hunters (North America) .	6 tc
Reid . . .	Bush Boys (South Africa) . .	6 tc
Reid . . .	Young Voyageurs (Canada) . .	6 tc
Roberts . . .	Around the Camp Fire . . .	6 tc
Sanford . . .	The Wandering Twins (Labrador) . . . . .	6 tc
Schwatka . . .	Children of the Cold. . . . .	6 tc
Schwatka . . .	Land of the Cave and Cliff Dwellers . . . . .	6 tc
Scidmore . . .	Jinrikisha Days in Japan . . .	7 tc
Scudder . . .	Docas, the Indian Boy of Santa Clara . . . . .	5 tc
Scudder . . .	Doings of the Bodley Family .	7 tc
Scudder . . .	The Bodleys on Wheels . . .	7 tc
Scudder . . .	Mr. Bodley Abroad . . . .	7 tc
Stanley . . .	How I Found Livingstone . .	7 tc
Stanley . . .	Through the Dark Continent .	7 tc
Starr . . .	American Indians . . . . .	7 tc
Starr . . .	Strange Peoples . . . . .	7 tc
Stevens . . .	Around the World on a Bicycle	7 tc
Stevenson . . .	Across the Plains . . . . .	7 tc
Stevenson . . .	An Inland Voyage . . . . .	7 tc
Stockton . . .	Personally Conducted . . . .	7 tc
Stockton . . .	Jolly Fellowship . . . . .	6 tc
Taylor . . .	Boys of Other Countries . . .	6 tc
Taylor . . .	By-Ways of Europe . . . . .	7 tc
Taylor . . .	Views Afoot . . . . .	7 tc
Thompson . . .	Gold Seeking on the Dalton Trail . . . . .	7 tc
Thwaites . . .	Down Historic Water Ways . .	7 tc
Thwaites . . .	On the Storied Ohio . . . .	7 tc

## APPENDIX

		GRADES
Wade . . .	Our Little Cuban Cousin . . .	6 to 8
Wade . . .	Our Little Japanese Cousin . .	6 to 8
Wade . . .	Our Little Norwegian Cousin .	6 to 8
Wade . . .	Our Little Russian Cousin . .	6 to 8
Warner . . .	In the Levant . . . . .	8 to 12
Warner . . .	My Winter on the Nile . . .	8 to 12
Warner . . .	Saunterings . . . . .	8 to 12
Wiggin . . .	A Cathedral Courtship; Penelope's English Experiences .	7 to 12
Wiggin . . .	Penelope's Irish Experiences .	7 to 12
Wiggin . . .	Penelope's Progress (Scotland)	7 to 12
Winter . . .	Shakespeare's England . . .	8 to 12
Yonge . . .	Little Lucy's Wonderful Globe	5 to 8
Young . . .	By Canoe and Dog Train . .	7 to 12
Young . . .	My Dogs in the Northland .	7 to 12
Young . . .	Three Boys in the Wild North Land . . . . .	7 to 12
Youth's Companion . . .	The Wide World . . . . .	5 to 12
Youth's Companion . . .	Northern Europe . . . . .	5 to 12
Youth's Companion . . .	Under Sunny Skies . . . . .	5 to 12
Youth's Companion . . .	Toward the Rising Sun . . .	5 to 12
Youth's Companion . . .	Strange Lands Near Home .	5 to 12

### *NATURE AND SCIENCE*

Abbott . . .	A Boy on a Farm . . . . .	4 to 8
Aiken and Baur . . .	Eyes and No Eyes . . . . .	5 to 8
Allen . . .	The Story of the Plants . . .	6 to 10

## CHILDREN'S READING

		GRADES
Allen . . .	Flashlights on Nature . . .	7 to 10
Andrews . . .	Stories Mother Nature Told her Children . . . . .	3 to 7
Andrews . . .	Stories of my Four Friends . . .	3 to 6
Baldwin . . .	The Story of the Mine . . . .	8 to 12
Ball . . . .	Starland . . . . .	8 to 12
Bartlett . . .	Animals at Home . . . . .	8 to 12
Baskett . . .	The Story of the Birds . . . .	8 to 12
Baskett . . .	The Story of the Fishes . . . .	8 to 12
Beard . . . .	Curious Homes and their Ten- ants . . . . .	5 to 8
Bergen . . .	Glimpses at the Plant World . .	5 to 8
Blanchan . . .	Bird Neighbors . . . . .	7 to 12
Blanchan . . .	Birds that Hunt and are Hunted .	7 to 12
Blanchan . . .	How to Attract the Birds . . .	7 to 12
Blanchan . . .	Nature's Garden . . . . .	7 to 12
Brown . . . .	Rab and his Friends . . . . .	5 to 8
Buckley . . .	Fairyland of Science . . . . .	6 to 8
Buckley . . .	Life and her Children . . . . .	6 to 8
Buckley . . .	Through Magic Glasses . . . .	6 to 8
Buckley . . .	Winners in Life's Race . . . .	6 to 8
Burkett, Stevens, and Hill . . .	Agriculture for Beginners . . . .	6 to 12
Burroughs . . .	Birds and Bees . . . . .	6 to 12
Burroughs . . .	Sharp Eyes . . . . .	6 to 12
Burroughs . . .	Squirrels and Other Fur Bearers .	7 to 12
Burroughs . . .	Locusts and Wild Honey . . . .	8 to 12
Burroughs . . .	Wake Robin . . . . .	8 to 12
Burroughs . . .	Winter Sunshine . . . . .	8 to 12
Burroughs . . .	Pepacton . . . . .	8 to 12
Burroughs . . .	Fresh Fields . . . . .	8 to 12
Carove . . . .	The Story without an End . . . .	7 to 12
Chambers . . .	The Story of the Eclipses . . . .	8 to 12

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		GRADES
Chambers	The Story of the Solar System	8 to 12
Chambers	The Story of the Stars	8 to 12
Chapman	Birds of Eastern North America	7 to 12
Clodda	The Story of Primitive Man	8 to 12
Comstock	Manual of Insects	7 to 12
Conn	The Story of Germ Life	8 to 12
Conn	The Story of the Living Machine	8 to 12
Dana	How to Know the Wild Flowers	7 to 12
Dana	How to Know the Ferns	7 to 12
Darwin	Origin of Species	9 to 12
Darwin	Descent of Man	9 to 12
De la Ramée	A Dog of Flanders	4 to 12
Dickerson	Moths and Butterflies	5 to 12
Dopp	The Tree Dwellers	3 to 6
Drummond	The Monkey that would not Kill	8 to 12
Eddy	Friends and Helpers	4 to 8
Ensign	Lady Lee, and Other Animal Stories	4 to 6
Gatty	Parables from Nature	6 to 12
Gibson	Eye Spy	7 to 12
Gibson	Sharp Eyes	7 to 12
Gould	Mother Nature's Children	3 to 6
Grinnell	Our Feathered Friends	7 to 12
Guyot	Earth and Man	9 to 12
Hamerton	Chapters on Animals	7 to 12
Hardy	Sea Stories for Wonder Eyes	3 to 6
Harrington	About the Weather	8 to 12
Herrick	Chapters on Plant Life	8 to 12
Herrick	The Earth in Past Ages	8 to 12
Hodge	Nature Study and Life	7 to 12
Holden	The Earth and Sky	8 to 12
Holden	The Family of the Sun	8 to 12
Holden	The Sciences	5 to 8

## CHILDREN'S READING

		G.R.A
Holland . . .	The Butterfly Book . . . . .	7 t
Holland . . .	The Moth Book . . . . .	7 t
Howard . . .	The Insect Book . . . . .	7 t
Ingersoll . . .	The Book of the Ocean . . . . .	7 t
Ingersoll . . .	Wild Neighbors . . . . .	7 t
Jackson . . .	Cat Stories . . . . .	5 t
Jefferies . . .	Sir Bevis: A Tale of the Fields	4 t
Johonnot . . .	Friends in Feathers and Fur . .	3 t
Johonnot . . .	Neighbors with Wings and Fins	4 t
Jordan . . .	Matka and Kotik . . . . .	6 t
Jordan . . .	True Tales of Birds and Beasts	7 t
Jordan . . .	Science Sketches . . . . .	8 t
Kelly . . .	Short Stories of Shy Neighbors	3 t
Keyser . . .	In Birdland . . . . .	5 t
Keyser . . .	Birds of the Rockies . . . . .	7 t
Kingsley . . .	Madam How and Lady Why . .	6 t
Kingsley . . .	Town Geology . . . . .	7 t
Kipling . . .	Jungle Book . . . . .	5 t
Kipling . . .	Second Jungle Book . . . . .	5 t
Kirby . . .	Aunt Martha's Corner Cupboard	5 t
Lindsay . . .	The Story of Animal Life . .	8 t
Long . . .	Beasts of the Field . . . . .	5 t
Long . . .	Fowls of the Air . . . . .	5 t
Long . . .	Following the Deer . . . . .	5 t
Long . . .	School of the Woods . . . . .	5 t
Long . . .	A Little Brother to the Bear . .	5 t
Long . . .	Northern Trails . . . . .	5 t
Lounsberry . . .	A Guide to the Wild Flowers . .	7 t
Lounsberry . . .	A Guide to the Trees . . . . .	7 t
Martin . . .	The Story of a Piece of Coal . .	6 t
Merriam . . .	Birds through an Opera Glass . .	8 t
Merriam . . .	Birds of Village and Field . .	8 t
Miller . . .	Bird Ways . . . . .	5 t

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		GRADES
Miller . . .	First Book of Birds . . .	5 to 12
Miller . . .	Second Book of Birds . . .	5 to 12
Miller . . .	Four-handed Folk . . .	5 to 12
Miller . . .	True Bird Stories . . .	4 to 8
Morley . . .	Insect Folk . . .	5 to 8
Morley . . .	Butterflies and Bees . . .	5 to 8
Morley . . .	A Song of Life . . .	5 to 8
Morley . . .	Little Mitchell . . .	5 to 8
Morley . . .	Bee People . . .	5 to 8
Morley . . .	Grasshopper Land . . .	7 to 12
Munro . . .	The Story of Electricity . . .	8 to 12
Noel . . .	Buz: The Life and Adventures of a Honey Bee . . .	5 to 8
Patterson . . .	The Spinner Family . . .	5 to 8
Pierson . . .	Among the Meadow People . . .	5 to 8
Pierson . . .	Among the Pond People . . .	5 to 8
Pierson . . .	Among the Night People . . .	5 to 8
Proctor . . .	The Expanse of Heaven . . .	8 to 12
Roberts . . .	The Kindred of the Wild . . .	7 to 12
Scudder . . .	Frail Children of the Air . . .	5 to 12
Seeley . . .	The Story of the Earth . . .	8 to 12
Seton . . .	The Biography of a Grizzly . . .	5 to 12
Seton . . .	Lives of the Hunted . . .	5 to 12
Seton . . .	The Trail of the Sand Hill Stag . . .	5 to 12
Seton . . .	Wild Animals I have Known . . .	5 to 12
Sewell . . .	Black Beauty . . .	5 to 10
Thoreau . . .	Walden . . .	9 to 12
Thoreau . . .	A Week on the Concord and Merrimac Rivers . . .	9 to 12
Thoreau . . .	The Maine Woods . . .	9 to 12
Torrey . . .	Everyday Birds . . .	6 to 12
Torrey . . .	Rambler's Lease . . .	8 to 12
Trimmer . . .	The History of the Robins . . .	8 to 12

## CHILDREN'S READING

		GRA
Tyndall . . .	Forms of Water . . . . .	9 t
Tyndall . . .	Floating Matter in the Air . . . . .	9 t
Vincent . . .	The Animal World . . . . .	8 t
Vincent . . .	The Plant World . . . . .	8 t
Warner . . .	A-Hunting of the Deer . . . . .	8 t
Weed . . .	The Insect World . . . . .	7 t
Weed . . .	Life Histories of American Insects . . . . .	7 t
Wheeloock . . .	Nestlings of Forest and Marsh . . . . .	7 t
White . . .	Natural History of Selborne . . . . .	7 t
Wilkinson . . .	The Story of the Cotton Plant . . . . .	8 t
Wright . . .	Citizen Bird . . . . .	6 t

## INDUSTRIES AND MANUAL TRAINING

Baker . . .	Boys' Book of Inventions . . . . .	7 t
Baker . . .	Boys' Second Book of Inventions . . . . .	7 t
Beard . . .	American Boys' Handy Book . . . . .	6 t
Beard . . .	American Girls' Handy Book . . . . .	6 t
Beard . . .	Outdoor Handy Book . . . . .	6 t
Beard . . .	Jack of All Trades . . . . .	6 t
Black . . .	Captain Kodak . . . . .	7 t
Goss . . .	Bench Work in Wood . . . . .	8 t
Hill . . .	Fighting a Fire . . . . .	7 t
Kirby . . .	Aunt Martha's Corner Cupboard . . . . .	6 t
Pearson . . .	Gutenberg; or, The Art of Printing . . . . .	7 t
Rocheleau . . .	Great American Industries (3 vols.) . . . . .	7 t
Shinn . . .	The Story of the Mine . . . . .	8 t
St. John . . .	How Two Boys Made their Own Electrical Apparatus . . . . .	7 t
St. John . . .	Things a Boy should Know about Electricity . . . . .	7 t
Story . . .	The Story of Photography . . . . .	8 t

## APPENDIX

		GRADES
Waterhouse . . .	The Story of the Art of Building	8 to 12
White . . .	How to Make Baskets . . .	7 to 12
White . . .	More Baskets, and How to Make Them . . . . .	7 to 12
Williams . . .	The Romance of Modern Inven- tions . . . . .	8 to 12
Wyman . . .	The Story of the Railroad . . .	8 to 12
Youth's Com- panion . . .	Industries of To-day. . . . .	8 to 12
Youth's Com- panion . . .	Triumphs of Science . . . . .	8 to 12

### *GOVERNMENT*

Alton . . .	Among the Law Makers . . .	7 to 10
Austin . . .	Uncle Sam's Secrets . . . .	7 to 10
Austin . . .	Uncle Sam's Soldiers . . . .	7 to 10
Hill . . .	Lessons for Junior Citizens .	5 to 10
Nordhoff . . .	Politics for Young Americans .	8 to 12
Roosevelt and Others . . .	The Ship of State . . . . .	6 to 8

### *ART*

Bates-Guild . . .	Masters in Art (5 vols.) . . .	8 to 12
Binns . . .	Story of the Potter . . . . .	8 to 12
Clement . . .	Painters, Sculptors, Architects, and Engravers . . . . .	9 to 12
Clement and Hutton . . .	Artists of the Nineteenth Cen- tury and their Works. . . .	9 to 12
Horne-Scobey . . .	Stories of Great Artists . . .	4 to 6
Hoyt . . .	The World's Painters and their Pictures . . . . .	8 to 12
Hurll . . .	Greek Sculpture . . . . .	7 to 12

## CHILDREN'S READING

		GRADES
Hurll . . .	Tuscan Sculpture . . . . .	8 to 12
Hurll . . .	Raphael . . . . .	8 to 12
Hurll . . .	Michelangelo . . . . .	8 to 12
Hurll . . .	Rembrandt . . . . .	8 to 12
Hurll . . .	Jean François Millet . . . . .	8 to 12
Hurll . . .	Sir Joshua Reynolds . . . . .	8 to 12
Hurll . . .	Murillo . . . . .	8 to 12
Hurll . . .	Titian . . . . .	8 to 12
Hurll . . .	Landseer . . . . .	8 to 12
Hurll . . .	Correggio . . . . .	8 to 12
Hurll . . .	Van Dyck . . . . .	8 to 12
Jameson . . .	Legends of the Madonna . . . . .	8 to 12
Mathew . . .	The Story of Architecture . . . . .	8 to 12
Ramée . . .	Child of Urbino (Raphael) . . . . .	5 to 8
Ruskin . . .	Mornings in Florence . . . . .	8 to 12
Ruskin . . .	Stones of Venice . . . . .	8 to 12
Singleton . . .	Great Pictures Described by Great Writers . . . . .	8 to 12
Singleton . . .	Turrets, Towers, and Temples . . . . .	8 to 12
Van Dyke, J. C.	How to Judge of a Picture . . . . .	8 to 12
Van Dyke, J. C.	The Meaning of Pictures . . . . .	9 to 12
Wherry . . .	Stories of the Tuscan Artists . . . . .	8 to 12
Williamson, (Ed.)	Great Masters in Painting and Sculpture (a number of vol- umes) . . . . .	9 to 12

## BOOKS FOR TEACHERS

Adler . . .	The Moral Instruction of Children.
Arnold . . .	Reading: How to Teach It.
Arnold . . .	Waymarks for Teachers.
Babcock . . .	Bird Day.
Baldwin . . .	Fifty Famous Stories Retold.
Baldwin . . .	The Book Lover.

## APPENDIX

Beebe . . . First School Year.  
Boston Collection of Kindergarten Stories.  
Brigham . . . Geographic Influences in American History.  
Bryan . . . Practical Basis of Teaching.  
Bryant . . . How to Tell Stories to Children.  
Bulfinch . . . The Age of Fable.  
Bulfinch . . . The Age of Chivalry.  
Burrage . . . Teaching of History and Civics.  
Call . . . Power through Repose.  
Chubb. . . Teaching of English.  
Clark . . . How to Teach Reading.  
Cody (Ed.) . . A Selection from the Great English Poets.  
Comenius . . The School of Infancy.  
Compayre . . Lectures on Pedagogy.  
Cramer . . Notes to Students on the Art of Study.  
Cumnock . . School Speaker.  
Du Bois . . The Point of Contact in Teaching.  
Du Bois . . Beckonings from Little Hands.  
De Garmo . . Herbart and Herbartians.  
Dutton . . Social Phases of Education in the School  
and in the Home.  
Dye . . . The Story-Teller's Art.  
Eliot . . . Poetry for Children.  
Emerson . . Essays.  
Field, Eugene . . With Trumpet and Drum.  
Field, Eugene . . Love Songs of Childhood.  
Froebel . . The Education of Man.  
Gayley . . . Classic Myths in English Literature.  
Gillan . . . Riffle Creek Papers.  
Hailmann . . History of Pedagogy.  
Harrison . . Study of Child Nature.  
Hemenway . . How to Make School Gardens.  
Henderson . . Education and the Larger Life.

## CHILDREN'S READING

Hinsdale . . .	Horace Mann.
Hodge . . .	Nature Study and Life.
Howe . . .	Physical Nature of the Child
Howells . . .	A Boy's Town.
Hyde . . .	Speaker and Reader.
James . . .	Talks to Teachers, on Psychology.
Jordan . . .	Science Sketches.
Kelly . . .	Little Citizens.
Kenyon . . .	First Years in Handicraft.
Kern . . .	Among Country Schools.
Krusi . . .	Life of Pestalozzi.
Lanier . . .	The Boy's King Arthur.
Locke . . .	Thoughts on Education.
Lowell . . .	Books and Libraries.
McMurry . . .	The Method of the Recitation.
McMurry . . .	Special Method in Natural Science.
McMurry . . .	Special Method in Primary Reading.
McMurry . . .	Special Method in the English Classics.
Mabie . . .	Books and Culture.
Mabie . . .	Norse Stories Retold from the Eddas.
Malleson . . .	Early Training of Children.
Martin . . .	Emmy Lou: Her Book and Heart.
Menefee . . .	Child Stories from the Masters.
Moulton . . .	Biblical Masterpieces.
Oppenheim . . .	Development of the Child.
Page . . .	Theory and Practice.
Parker . . .	How to Study Geography.
Perdue and Gris- wold . . .	Language through Nature, Literature, and Art.
Poulsson . . .	In the Child's World.
Quick . . .	Educational Reformers.
Rabb . . .	National Epics.
Rice . . .	History and Literature.

## APPENDIX

Rousseau . . . Emile.  
Ruskin . . . Sesame and Lilies.  
Scudder . . . Literature in Schools.  
Scudder . . . Childhood in Literature and Art.  
Shairp . . . Poetic Interpretation of Nature.  
Sherman . . . Little Folks' Lyrics.  
Skinner . . . Readings in Folk-Lore.  
Skinner . . . The Schoolmaster in Literature.  
Skinner . . . The Schoolmaster in Comedy and Satire.  
Smith . . . Evolution of Dodd.  
Spalding . . . Education and the Higher Life.  
Spencer . . . Education.  
Sully . . . Studies of Childhood.  
Thatcher . . . The Listening Child.  
Thompson . . . Day Dreams of a Schoolmaster.  
Tompkins . . . Philosophy of Teaching.  
Tompkins . . . Philosophy of School Management.  
Tracy . . . Psychology of Childhood.  
Van Dyke. . . Counsel upon the Reading of Books.  
Warner, C. D. Being a Boy.  
Warner, Francis Nervous System of the Child.  
White . . . Court of Boyville.  
Wiggin . . . Children's Rights.  
Wiltse . . . Kindergarten Stories and Morning Talks.  
Wiltse . . . Place of the Story in Early Education.  
Wray . . . Jean Mitchell's School.  
Yonge . . . Little Lucy's Wonderful Globe.

## REFERENCE BOOKS FOR SCHOOL LIBRARIES

(Reference Books in History are included in the list beginning on page 245.)

Adams . . . Text-Book of Commercial Geography.  
Baldwin . . . The Book Lover.

## CHILDREN'S READING

Bartlett . . . Familiar Quotations.  
Bigelow . . . Punctuation.  
Brewer . . . Dictionary of Phrase and Fable.  
Brewer . . . Reader's Handbook.  
Brookings and  
    Ringwalt . . . Briefs for Debate.  
Browne . . . Golden Poems.  
Bulfinch . . . Age of Chivalry.  
Bulfinch . . . Age of Fable.  
Century Dictionary and Cyclopedia.  
Champlin . . . Young Folks' Cyclopedia of Common  
    Things.  
Champlin . . . Young Folks' Cyclopedia of Literature  
    and Art.  
Champlin . . . Young Folks' Cyclopedia of Persons and  
    Places.  
Clark . . . A Study of the English Prose Writers.  
Clement . . . Handbook of Legendary and Mythologi-  
    cal Art.  
Cody (Ed.) . . . The Great English Poets.  
Cody (Ed.) . . . The World's Greatest Short Stories.  
Cody (Ed.) . . . The Best English Essays.  
Cody (Ed.) . . . The World's Great Orations.  
Crabbe . . . English Synonymes.  
Cumnock . . . School Speaker.  
Dana . . . How to Know the Ferns.  
Gayley . . . Classic Myths in English Literature.  
Gayley and  
    Flaherty . . . Poetry of the People.  
Guerber . . . Myths of Greece and Rome.  
Harper's Dictionary of Classical Literature and Antiquities.  
Haydn . . . Dictionary of Dates.  
Hodge . . . Nature Study and Life.  
Hoyt . . . The World's Painters and their Pictures.

## APPENDIX

Hyde . . . School Speaker and Reader.  
Imperial Atlas of the World (latest edition).  
International Encyclopedia.  
Kiepfert . . Atlas Antiquus.  
Lippincott . . Biographical Dictionary.  
Lippincott . . Gazetteer of the World.  
Longmans . . Atlas. (Chisholm and Leete.)  
Lounsberry . . A Guide to the Wild Flowers.  
Lounsberry . . A Guide to the Trees.  
MacCoun . . Historical Geography of the United States.  
Mill . . . International Geography.  
Mitchell . . American Lands and Letters.  
Palgrave . . . Golden Treasury.  
Pancoast . . Introduction to American Literature.  
Pancoast . . Introduction to English Literature.  
Painter . . . History of English Literature.  
Reed . . . Parliamentary Rules.  
Richardson . . Familiar Talks on English Literature.  
Robert . . . Rules of Order.  
Roget . . . Thesaurus of English Words.  
Small-Vincent An Introduction to the Study of Society.  
Standard Dictionary.  
Statesman's Year Book.  
Webster . . International Dictionary.  
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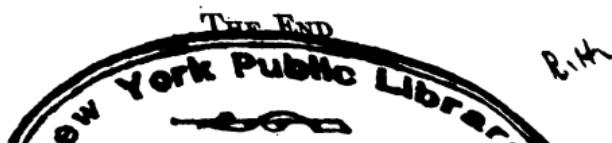
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